



# The Antiquary.



OCTOBER, 1914.

*Announcement of the November "Antiquary" will be found on page 2 in front.*

## Notes of the Month.

THE barbaric and wanton destruction of the ancient University city of Louvain by the Germans has shocked the civilized world. On the evening of September 1, M. de Wiart, the head of the Belgian Mission to the President of the United States, with his colleagues, met a number of representatives of the Press, in order to explain to them the objects of the Mission, and some of the evidence they intend to make public. Referring to the sacking of Louvain, M. de Wiart, as reported in the *Times*, September 2, "produced a statement, dated August 30, which had been handed to the Commission by a person of universal repute in Belgium. This person, on August 30, travelled from Brussels to Louvain. His evidence was that the whole town had been destroyed by fire, with the exception of the town hall and the city station. The cathedral and the theatre had been destroyed and had completely collapsed, as also had the library, rich in its old manuscripts. In general the town presented the aspect of an old ruined city—a modern Pompeii—in which the only people one could see were drunken soldiers carrying bottles of wine and liqueurs, and their officers seated in the streets at tables, drunk like their men. Even on August 30, according to this witness, the Germans were not content with the destruction they had wrought. They

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were kindling new fires in the town and feeding them with straw." The University Library, one of the most valuable in Belgium, contained 150,000 volumes and a very large number of valuable manuscripts.



Indignant protests against the destruction of Louvain, by Sir Arthur Evans, Sir Frederick Pollock, and other scholars, appeared in the *Times* of September 1. We make the following extracts from Sir Arthur Evans's letter: "As President of the Society of Antiquaries, holding an archæological Chair in the University of Oxford, and representing in a humble way other societies and academies with historic and antiquarian interests, may I be allowed, at a moment when formal resolutions are not attainable, to voice the horror and profound indignation—the more intense in proportion to the individual knowledge of those that share it—at the Prussian holocaust of Louvain?"

"To those, indeed, who, like myself, have a personal recollection of her monuments—to whose mind the spires and pinnacles of the most beautiful of all town-halls of Gothic fabric are still and ever will be a living image, who have seen the whole history of Flanders and Brabant, political as well as artistic, unfold itself in the ambulatories of the noble church of St. Pierre, who have even an outside knowledge of her ancient University, with colleges like our own, and of its library, rich in manuscripts and in dignity at least comparable to the Bodleian—to those, I say, the feelings that such a hideous destruction have called forth are far too deep for words. . . .

"But words are idle. The holocaust of Louvain should at least have the effect of electrifying all the more intellectual elements of our country with a new vigour of determination to overthrow the ruthless régime of blood and iron imposed by Prussian arrogance on twentieth-century Europe.

"Some years ago, as the guest of M. de Laveleye at Liège, I received from him a truly prophetic forecast of the aggressive plans on the Belgian side already elaborated at Berlin. His prescience at the time was too little heeded. To-day the University that he adorned seems to be almost as much a heap of ruins as that of Louvain."

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In a letter to the *Saturday Review*, September 5, Mr. Herbert Druitt, while expressing entire agreement with Sir Arthur Evans's protest against the destruction of Louvain, very sensibly "improves the occasion" by pointing out how much quiet, little regarded vandalistic destruction of antiquities continually goes on in our own country, especially in the form of so-called "restoration." "If the lament over the destruction of Louvain," writes Mr. Druitt, "be not a sham, it must result in a strenuous opposition to all ill-advised tampering with what remains to us of the art of our forefathers. Up and down the country original living work has been and is being destroyed, and in its place we find lifeless imitations and senseless interference. The whole system whereby these things are done must be swept away, if England is to save her antiquities from a destruction none the less ruthless because it claims to be well-meaning. Surely we have a right to expect the learned societies of the kingdom fearlessly to lead national opinion against vandalism, rather than to wait to be consulted by the 'well-meaning' vandals. Such schemes as that which saddled Romsey Abbey with a mock-Gothic porch, or as that which, as the *Saturday Review* of August 1 gives timely warning, still threatens to ruin the quiet beauty of Christchurch Lady Chapel, would be impossible if the nation took her responsibilities seriously.

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 "There is no true ring about the outcry of men who deplore the destruction of Louvain, and yet do not raise their voices or use their influence against vandalism at home. The latter, as well as the former, is a crime against civilization. We should be in a better position to-day to curse German vandalism in Belgium if we had done our duty in preventing English vandalism in England. We have no excuse. England is the poorer by our apathy. Every neighbourhood has its own tale to tell of senseless destruction by self-satisfied ignorance. In this corner of Hampshire three old churches were ruthlessly replaced by nineteenth-century sham Gothic. The beautiful stall-work of Wimborne Minster disappeared in obedience to the same mania which destroyed many a screen in cathedral and church. Mere monetary site value has

been the cause of the destruction of many London city churches; as though, forsooth, money were the very backbone of the Church of England. The parish church of Christchurch, alas! presents an inexhaustible mine to the clerical faddist and church-restorer. If ever building needed Government protection, it does! May we not hope that the Society of Antiquaries, under the presidency of Sir Arthur Evans, will make it their duty in future to lead public opinion against the vandalism in our midst? It is vain for the learned to shirk the duty of leadership, or to content themselves with the dying song of the silver swan:—

Farewell all joys, O Death come close mine eyes;  
 More geese than swans now live, more fools than wise.

Rather must our greater men, in every walk of life, not excluding national archæology, bear in mind: 'Cui multum datum est, multum quæretur ab eo.' When schemes for meddling with and modernizing mediæval churches arise, as arise they will, to the confusion of national art and history, till a better standard of values, not based on money or clerical claptrap, exists amongst us, let our watchword be: Remember Louvain!"

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 The repeated bombardment of Malines—an open town—after it had been deserted by its inhabitants, with, apparently, special efforts to damage the beautiful cathedral—its exquisite chimes have been completely destroyed—is another of the crimes against civilization which this horrible war has placed to the credit of German "culture." Art-lovers have heard with relief that the famous picture by Rubens, "The Adoration of the Magi," in the Church of St. John at Malines, has been safely removed and lodged in the Antwerp Museum.

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 The excellent suggestion has been made, by the Duchess of Devonshire and other noble ladies who have relatives at the front, that those who lose friends in the war—relatives and friends who die gloriously for their King and country, for freedom and civilization—shall not wear the ordinary mourning of gloom, but, as an indication of proud remembrance, shall wear a badge or

armlet of white. Purple or lilac has also been suggested for the same purpose.

White as a mourning colour has many interesting antiquarian and historical associations. Plutarch tells us how, in the early days of the Roman Republic, women in their mourning laid aside all purple, gold, and sumptuous garments, and were clothed in white apparel, just as then the dead body was wrapped in white clothes. White, we are told, was thought fittest for the dead, because it is clear, pure, sincere, and least defiled. It continued to be the usual colour for female mourning in Rome under the Empire.

Occasionally white has been worn by or for royalty. In January, 1866, at a ball given at the Prussian Embassy in Paris, the French Empress and the other ladies present all wore white in consequence of a recent royal death. In the Middle Ages several of the French Queens mourned in white. In our own history, Henry VIII. wore white for mourning after the execution of Anne Boleyn. It would be rather interesting to know what the royal Bluebeard intended to symbolize by this departure from the usual custom, but Strutt, who mentions the fact, refrains from comment. The same writer tells us that at the funeral of Mary, Queen of Scots, the attendant gentlewomen wore white "heads" or headdresses. Until 1498 it was customary among the Castilians to wear white on the death of one of their Princes.

White is still used in England at the funerals of children and young people, as a symbol, no doubt, of innocence and purity; and among the Presbyterians of the North of Ireland it is an old-established custom for the relatives of a deceased person to present the minister with a broad, white linen scarf, which he wears round the body, from the left shoulder to the right hip, at the funeral, and on the first succeeding Sunday on his way to the meeting-house. As these scarfs are large—each being long enough to afford material for a shirt—and usually of fine linen, the custom provides a minister, who is also the father of a family, with a perquisite of no

inconsiderable value. It is rather curious that precisely similar scarfs, except that the material is white crape instead of linen, are worn at funerals in modern Greece by the friends who follow either an unmarried young man or young woman to the grave.

The sympathies of all readers of the *Antiquary* will go out to that able architectural antiquary, Mr. Bligh Bond, whose brother's name—Colonel R. C. Bond, of the King's Own Yorkshire Light Infantry—appeared in the first list of officers killed.

Digging on Northfield Farm, Duddingston, Midlothian, has resulted in the laying bare of a stone coffin consisting of slabs, the largest of which is 4½ feet long. The cist formed by the slabs admitted of a human body being placed. Part of a human jaw-bone, with strong molars, was found in the coffin, which was demolished before the estate officials were made aware of the find.

There are three stone crosses in the churchyard of Llanddewi-brefi, South Wales, and the tallest of these, says the *South Wales Daily News*, is locally known as St. David's Staff, because of the tradition that the saint leaned upon it when delivering his famous confutation of the Pelagian heresy at the great synod held here in the sixth century.

The same newspaper gives us the interesting information that there are several of the old garter weaving looms still working in Cardiganshire—one at Llanwenog, two near Lampeter, one in Llanrhystyd, another at Llangwryfon, one in Penperke, near Aberystwyth, and another at Hensfynw, near Aberayron.

We take the following Note from the *Nottingham Guardian*, August 25: "During the street-making operations in progress at Gainsborough there have been frequent discoveries of human remains. The fact that all of them have been found contiguous to the Trent supports the theory that the district was the site of an ancient battle. It is said to have been a favourite landing-place of the Vikings, and during the Wars of the Roses the famous old hall was the

centre of much strife. Many of the skulls have borne the marks of weapons, and almost without exception the bones have been those of large-framed men."

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The Annual Report of the Committee on Ancient Earthworks and Fortified Enclosures (Congress of Archæological Societies), of which Mr. Albany F. Major is Hon. Secretary, was issued towards the end of August. The Committee report that "The gradual destruction of the burh of Edward the Elder at Witham and of Whitehawk Camp near Brighton still continues. These and a list of cases, some of them painfully familiar from their recurrence year by year, where earthworks are being destroyed for the sake of profit, call attention to a weak point in the Ancient Monuments Consolidation and Amendment Act—viz., the absence of any power to compensate an owner for the pecuniary loss he may sustain through the application of the Act to an ancient monument on his property. Without some such power the Committee fear that it will not be possible to deal effectually with such cases as, for instance, the burh at Witham. They also regret that it is not specifically stated that the term 'monument' in the Act includes earthworks, as a knowledge of the value of ancient earthworks is far from being general among the classes most likely to injure such monuments through ignorance or carelessness."

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Among the Report's items of Preservation and Record we note that the Cornwall County Council has appointed a committee for the preservation of the ancient monuments of the county, comprising members of the Council and others, on which the antiquarian societies of the county are well represented. A provisional list of the ancient monuments of the county has been drawn up. Inspectors have been appointed to report whether any of them are in danger of damage or destruction, and the County Council has made a grant in aid of the expenses of the inspection. The Hampshire Field Club is still negotiating for the preservation of Winkelbury Camp, near Basingstoke, and hopes to save the earthworks from further mutilation.

A small earthwork in the form of a double square has been reported in Penley Wood, in Froyle Parish, near Alton. A considerable bank and ditch, of the type of the Cranborne Chase Grimsditch, has been reported as running for some two miles to the north of the Meon Valley, along the northern side of the watershed near West Meon hut. The Barnet Natural History Society reports the discovery of a camp, hitherto unrecorded, in Hadley Wood, which Mr. Reginald Smith, F.S.A., considers pre-Roman. Castle Hill, near Godstone, described in the last Report as a "promontory camp," has been visited by Mr. A. Hadrian Allcroft, who considers it a very early Norman work of a rare type. The Hon. Secretary of the Committee has recently walked the course of Wansdyke from the eastern edge of Savernake Forest to its termination under Inkpen Hill. This part of its course is very little known, the dyke being in many places almost indistinguishable. The greater part of it was laid down by Sir Richard Colt Hoare early in the last century, but so far as records show his observations have apparently never since been verified. The line from Savernake Forest to Chisbury Camp seems never to have been placed on record or mapped in full by anyone.

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The Report records a dozen examples of destruction. The following are instances: The inner rampart of Mewslade Camp, a promontory camp in Gower on the east side of Mewslade Bay, has been destroyed. The camp had a triple line of entrenchments, the two outer ones of earth, the inner of stone, apparently built up of two rows of large stones placed about 15 feet apart, with the intervening space filled with smaller stones. The stones are stated to have been carted away by neighbouring farmers to mend their field-roads. A small tumulus covered with trees, known as Emmanuel Knoll, near Godmanchester, Huntingdonshire, and close to the road to Cambridge, has been removed by the owner of the farm. It interfered with the cultivation of the field, and the efforts of the Cambridgeshire and Huntingdonshire Archæological Society to save it were unavailing. The destruction by quarrying of a British village enclosure at Stone Close,



Stainton-in-Furness, Lancashire, recorded in previous Reports, is still in progress.



With regard to the destruction of the tumulus near Godmanchester mentioned in the preceding Note, the Report also states that the owner of the tumulus carried out excavations on the site at his own expense. Members of the Cambridgeshire and Huntingdonshire Archaeological Society were present, and careful records were kept, which will be published in due course in the *Transactions* of the Society.



Referring to the fifth season's work at Avebury by Mr. H. St. George Gray, on behalf of the British Association, which took place from April 11 to May 5 last, the Report says that excavations were resumed on the east side of the southern causeway, the side opposite the site of earlier work, and a cutting was also carried halfway through the vallum on the S.S.E. Owing to the large area marked out and the great depth of the silting in the fosse on this side, only a small portion of the floor of the fosse, 4 feet 3 inches in length, was uncovered, before the work had to be suspended. The floor was found to be 35 feet below the solid chalk surface of the causeway, the width of the fosse at bottom being 13 feet. The composition of the silting in the fosse agreed generally with the results of earlier excavations, but 18 inches below the Roman layer the skeleton of an adult female, only some 4 feet 4 inches in stature, was found in an oval enclosure formed of rough sarsen stones, associated with early pottery and flint implements and flakes. The cutting through the vallum indicated that it had all been thrown up at one period, the relics found on the old surface line agreeing generally with those found in the bottom of the fosse.



Dr. F. Villy has excavated some entrenchments, long mounds and round barrows, near Norton Tower, Rylstone, with no definite results, and some mediæval entrenchments at Lundholme, near Ingleton.



Under "Ireland" there is the following interesting note: "Dr. Robert Cochrane,

I.S.O., F.S.A., calls attention to the revival of interest in the investigation of the sites of 'Prehistoric Fire Hearths.' Formerly these ancient cooking-places were unnoticed, though hundreds of them have been ploughed up, exposing the charred remains. A proper classification of them seems necessary. Some of them were for heating pot boilers, others the site of fires for roasting meat; others, again, merely the site of ancient sweat-houses. In Ireland such hearths are called *Folach Fiath*, or the 'cooking-place of the deer.' They are also common in Wales. Dr. Cochrane thinks they may properly be classified as earthworks, as the sites may frequently be recognized by a little hillock slightly rounded or domed, from 50 feet to 100 feet in diameter, and by the contiguity of a rivulet or spring."



The Cumberland and Westmorland Archaeological Society cancelled their September excursion in the Windermere and Cartmel districts because of the war. The Society, however, are still keeping men employed in the excavation of the Roman fort at Borrans Field, Windermere. This work will be continued so long as funds are available, and Mr. R. G. Collingwood is able to continue the supervision of the operations. Later on the Society hope to send out a short report of the work done, and this report will take the place of the statement which would in ordinary course have been made at the September meeting of the Society.



*Nature*, August 27, said: "Mr. R. F. Gilder has issued a catalogue of the remains discovered in the course of a survey conducted by him of a series of prehistoric dwellings in Douglas and Sarpy Counties, Nebraska. These were believed to be depressions caused by bison wallowing in the mud, but are now proved to be of human origin. Along the Missouri River as far as the Platte some forty ruins have been explored, and the specimens collected are now deposited in the Omaha Public Library Museum. The collection consists of numerous articles made of bone and deer horn, pottery, prehistoric pipes, and various ornaments. The most remarkable object is a human head carved out of pink soapstone, which is believed by some com-

petent archæologists to be unique among American collections."



A local correspondent of the *Church Times*, August 28, wrote: "Mr. R. Pearse Chope, the well-known Devon antiquary, who is staying in Hartland, brought into the vestry, after service on Sunday morning, the original cover for the fine old Communion-cup belonging to the parish church. It had been found in a rubbish-heap at a house about a mile from the church by a young mechanic named Bertram Bond, who asked Mr. Chope to tell him what it was. The cover is in fairly good order, and still shows traces of the original gilding. It bears the inscription: 'Hartland, 1634.' It is said to have been missing since the Great Rebellion, when the church plate was hidden because various bodies of troopers were going about plundering the churches in the neighbourhood. There is to be found in the church accounts the following entry: '1647-8. Paid Charles Deyman for preserving of the chalice from the troopers, 13s. 4d.'"



Work in connection with the Somerset Lake Villages is still in progress under the direction of Mr. Arthur Bulleid and Mr. H. St. George Gray. The writing in connection with vol. ii. of *The Glastonbury Lake Village* is well advanced, and about three-quarters of the illustrations have been prepared. Excavations have been in progress at the Meare Lake Village since September 21, and may continue till about October 7. It is hoped to complete the exploration of Field I. on this occasion.



We take the following Note from the *Yorkshire Post*, August 28: "The remains of an urn, which is believed to be the largest Early British vessel yet discovered in Lincolnshire, have just been unearthed by workmen in a gravel-pit on the Canwick Sewage Farm, which belongs to Lincoln Corporation. Among the fragments were found a few burnt bones, which appear to be human. The urn is about 16 inches high, and of the usual massive type of the period. The thick clay or earthenware is poorly baked, and is decorated along the rim with four lines of markings in a herring-bone pattern,

and below the rim is marked by oblique curves. The fragile remains are being reconstructed by Mr. A. Smith, curator of the Lincoln Museum, where it will shortly be on view. Urns of this description are believed to have been made from 500 to 1,000 years B.C.

"The collection of Roman glass ware in the Lincoln Museum has been further enriched by a very fine glass cup, about 3½ inches high, which was dug up intact during excavations at the works of Ruston, Proctor and Co. It has been presented by Miss Ruston."



At a meeting in August of Arbroath Town Council, the Town Clerk reported that he had written to the Secretary of the Board of Works that the difficulty with regard to the Board taking over the Abbot's House, which adjoins the Abbey ruins, seemed to be removed by the power which had been given to the Commissioners of Works under the Ancient Monuments Consolidation and Amendment Act, 1913, and he had forwarded a copy of the memorial sent to the Treasury, and had appealed on behalf of the Magistrates and Council to the Office of Works to carry out the proposed arrangement. The Office of Works had replied stating that, though the Act of 1913 had empowered the Commissioners to purchase as an ancient monument such a building as the Abbot's House, the funds at their disposal had not been increased to an extent in any way commensurate with their increased responsibilities, and they regretted that, while they would welcome such an improvement of the surroundings of the Arbroath Abbey as would result from the demolition of the old buildings and the formation of an ornamental pleasure-ground on the site, they were unable to assist the scheme in the manner suggested. The Town Clerk further reported that he had since been in London, and had seen the Secretary of the Office of Works, who promised to ascertain whether any payment could be made out of the annual sum voted by Parliament for the maintenance of the Abbot's House for a term of years in place of purchasing the building; but a letter had subsequently been received from the Secretary stating that, after consultation with

their officials, it was found that such a proposal was contrary to practice, and would not be allowed by the Treasury. The Council agreed to let the house for a term of years in the hope that the Government would purchase the building at a future date.



*The Architect*, September 11, contained an interesting article by Professor Alfredo Melani, with a number of illustrations, on "Florence: The Tabernacles of Or-San-Michele and the Art Guilds." The history and social action of the Art Guilds were treated very briefly; but the beauty and art of the tabernacles of Or-San-Michele were fully and sympathetically described and discussed, for, said the Professor, "in these tabernacles is written one of the most splendid pages of Florentine art."



An exceedingly interesting Resolution, said the *Times of India*, July 28, which has just been issued by the Home Department of H.H. the Nizam's Government, announces the creation of an Archæological Department and the appointment, on the recommendation of the Director-General of Archæology in India, of Professor G. Yazdani, of the Bengal Educational Service, as Superintendent. The Hyderabad Home Secretary, Mr. Hydari, justly observes that few districts offer a more varied field for the study of Indian archæology than His Highness's dominions. "Pre-historic remains similar to those in the Shorapur District which attracted the attention of the late Colonel Meadows Taylor as supplying proof of the presence of a race of Celtic-Scythian people, who at a very early period in the history of man penetrated westwards into Europe, exist in large numbers and in various states of preservation all over the dominions. The thousand-pillared temple at Hanamkunda, which has weathered the storms of eight centuries, the temples at Tuljapur and Ambajogai and the Sikh Gurdwara at Nandod are pre-eminent in a multitude of Hindu temples scattered throughout the State, either for their artistic beauty or historic associations."



For the following Note we are indebted to Alderman Jacob of Winchester: "An in-

teresting seal, *temp.* Henry III., recently found in a field, has been shown us, and an impression sent to the British Museum, where D. T. B. Wood, Esq., of the Manuscripts Department, has, he tells us, a similar impression which awaits as to owner and heraldry identification. Mr. Wood considers it to be the seal of one of the many foreign ecclesiastics intruded into English benefices and honours in that reign, a procedure hated by barons and people. One of the greatest of these foreigners was Peter de la Roche (de Rupibus), Bishop of Winchester, a native of Poitou, and it is not too much to assert that the seal belonged to one of his emissaries in the See of Winchester. It is a fine example of work, bearing the following arms and legend, as Mr. Wood tells us: Impaled, demi-eagle displayed—a fess-chequey between two spindles—'S. IOHNS. D'GAVLENZORIS.' The learned head of the Manuscripts Department, whose courtesy we acknowledge, promises a note as to identification when got. Some interesting information as to the Bishop, who died in 1238, and is buried in the Cathedral, is found in Milner, Green, and other historians. Dr. Sinclair, in his *Memorials of St. Paul's Cathedral*, quotes an example of De Roche's ostentation to foreigners in 1232: 'Otho the White, Cardinal Deacon, came over to England, invited by Henry III., and a faction of prelates headed by Peter de la Roche, who himself gave the Legate palfreys, precious vessels, rich vestments, furs, fifty fat oxen, a hundred measures of fine flour, and eight casks of the choicest wine.' There are amongst the Rolls of St. John's Hospital in the civic manuscripts more than one name of foreigners who were priests or chaplains. De Rupibus, a great historic personage, was with Richard Cœur de Lion in the Holy Land, who knighted him for his services. He founded the Dominican Priory near Eastgate, Winton, those of Titchfield and Selborne, a hospital at Joppa, and was the refounder of St. Thomas's Hospital, London. His appeal to his diocese for aid to this hospital, dedicated to St. Thomas à Becket, is preserved, and is a fine example of such an appeal. His tomb at the Cathedral has suffered great injuries; the curious 'herse,' or canopy, is destroyed. The effigy, which depicts the Bishop holding, presumably, the Gospels in

the right hand, the left placed over the heart, has a mitre. He has been spoken of as Grand Master of the Freemasons; he was patron of a confraternity of church-builders or craftsmen who flourished at that period. The peculiarities of the figure always attract the 'speculative mason.' The Garrison Chapel, Portsmouth, is one of the memorials of the Bishop, who founded it, and God's House in that ancient port is one of its great attractions."

Through the kindness of the Brighton Museum authorities, the Earthworks Survey Section of the Brighton and Hove Archaeological Club are holding a series of exhibitions at the Museum. On the walls of Room I. there is now hung a very detailed plan of the prehistoric hill-fort of Hollingbury (described in the *Brighton and Hove Archaeologist*, 1914), which belongs to the Brighton Corporation. "Some few weeks ago"—we quote from the *Sussex Daily News*, September 9—"the Survey had on exhibition their plan of the prehistoric settlement on Plumpton Plain. This has now been succeeded by the Survey's plan of another interesting entrenchment recently discovered by Mr. Toms south of Blackcap, in the parish of St. John Without, on the ridge of the Downs separating the valleys known as Broad Shackles and Ashcombe Bottom. Being remarkably rectilinear in plan, and about 140 feet square, this earthwork lies between the crest of the ridge and the brow of the valley. From the prehistoric settlement on Plumpton Plain it is distant just over three-quarters of a mile in an easterly direction.

"These square enclosures are fairly common locally in the valleys of the Downs, but this is the first example yet noted by the Survey high up on the hillside. Farther west, in Wilts and Dorset, such hillside works are by no means rare, and the plans of two of them are included in the present exhibition for comparative purposes. The first, situated on Handley Down, Dorset, strikingly resembles that on the Ashcombe ridge, both in size and in the relief of its ditch and rampart. It has also an identical entrance, situated in the centre of the downhill side of the earthwork. The Handley

Down example is, however, slightly less in area, and is of great interest owing to the fact that its age has been shown to lie between the Bronze Age and early Roman times. The second plan shown for comparison is that of a very similar, but rather larger, work, excavated by General Pitt-Rivers, near Rushmore, Wilts, and proved to have been a Bronze Age camp.



"From the centre of the earthwork on Ashcombe ridge fine views are obtained of Caburn and Firle Beacon—with Wilmington Hills between—Seaford Head, Newhaven, and the Kingston hills. The northern view is limited, being confined to Blackcap (2,000 feet distant) and Mount Harry; while the crest of the ridge, near which the work is situated, blots out the country south and west. Taking the latter fact and the general situation of the earthwork into consideration, the Survey do not consider the work to have been military, but that it was erected rather as a fold or as a protection against wild beasts. Wolves must have been a pest to the ancient Downland shepherds when these beasts were plentiful in the neighbouring forest of Anderida. The position of the work is roughly traced on the Ordnance Survey shown with the above plans, but the visitor to the hillside will have great difficulty in locating the entrenchment owing to its now being covered with a tall overgrowth of bracken. It is hoped that this interesting work will form the object of one of the Club's forthcoming winter excursions."



From July 25 to August 4 excavations were in progress on the Earl of Leicester's property at the so-called "Danish Camp" at Warham St. Mary, near Wells, Norfolk, and were carried out by Dr. W. M. Tapp and Mr. H. St. George Gray, both members of the Earthworks Committee (Congress of Archaeological Societies). This well-preserved earthwork covers about 10 acres, and consists of two concentric ramparts and two fosses of considerable strength, which tail out as they approach the River Stiffkey, on the west side of the camp. A large number of sherds of Roman pottery were found, a silver-plated Roman fibula, and the greater



part of a large polished flint celt. Plans, drawings and photographs, have been made. It is probable that the exploration may be continued before a report upon the work is issued.

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Another case has been installed in the Lincoln City and County Museum, said the *Lincoln Gazette*, September 12, in which is arranged a series of specimens of Roman pottery known as "Terra Sigillata," usually so-called Samian ware. . . . The whole of these fragments now under consideration have been found in or near the city. The series comprises many examples which have in relief figures of human form, animals and foliage, portions of large vessels being beautifully designed. One example of that make of vessel known to collectors as Form 37 was found last year whilst making the new roads on the Monks Manor estate, and was presented to the Museum, with others, by Messrs. Chapman and Ellis, the contractors. There are also many examples from the same donors which have the potter's name stamped in the clay of the vessel. One is made by Tauricus, another by Quintilianus, who worked at Lezoux in the second century, and probably at Rheinzabern at a later date. Another name is Chroironis, and still another Paternus. Moxius was a potter at Lezoux in the time of Vespasian (A.D. 69-79), and leaves his impressed mark on a vessel found in Lincoln.

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Some antique furniture which had been brought to light at the London Mansion House has been carefully restored, and was on view on September 14. It included some very fine examples of Sheraton's work in the shape of two chests of drawers, two dressing glasses, and a cheval-glass in satin and tulip wood. An exquisite bedroom suite in satinwood in the later Sheraton style, six fine chests of mahogany drawers by Chippendale, and some Sheraton arm-chairs and sideboards, were admired. The restoration of the remaining antique furniture will be put in hand at the close of the present mayoralty.

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Just as we go to press comes the news of the infamous destruction by German shell-fire of Rheims Cathedral, one of the architectural glories of the world.

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## Spurious Objects of Egyptian Antiquity, as Illustrated by a Few Specimens, made recently at Gurnah and Luxor.

By R. COLTMAN CLEPHAN, F.S.A.



UTSIDE Alexandria, Cairo, and perhaps one or two other trading centres, where there is a population more or less cosmopolitan in character, the type of the fellah remains practically the same as in dynastic times; indeed, as far as we can go back, the Egyptian race has always absorbed within a few generations all the foreign elements introduced into it, whether by invasion or immigration. Thus, in the rural Egypt of to-day you will observe real life replicas of the "Sheikh-el-Beled," the "chief of the village," the name involuntarily given to that marvellous, realistic figure in wood\* of an Egyptian functionary of the Old Empire,† by the Arabs who were present when it was found.‡ Other statuettes in wood, faience, etc., dating over thousands of years, confirm this; and the same thing is noticeable in the traits of many an Egyptian maiden of to-day, when she roguishly lifts her veil in passing along, and you are reminded of a distinct prototype in some portrait inscribed on a stele, the walls of a tomb or temple, or in a painting of dynastic times. The facial resemblance of the present generation of Egyptians to that of its remote ancestors is, however, by no means so apparent in the lineaments of the mummies of royalty and of the highest class, dating in the eighteenth dynasty and later, when marriages with Semitic consorts became frequent; and this admixture of races left its mark, for the time being at any rate, on members of the reigning families and their connections, many of whom exhibit unmistakable Semitic traces.§

\* Now in the museum at Cairo.

† A superintendent of works at the erection of the Great Pyramid. He was about fifty years of age.

‡ The figure is almost an exact portrait of one of the Sheikhs or headmen of the village of Sakkarah of to-day.

§ Amen-hotep III. married several Semitic wives, and it is recorded that one of them, Gelukhipa, from Mitani (Mesopotamia), brought into Egypt 317 women in her train.

It is not, however, in appearance only that the resemblance of the fellahin of to-day to the corresponding classes of ancient times holds good, for it does so in many other characteristics as well, and notably in the same facility of touch, which remains with the race as of old, as shown in the clever imitation of many objects of antiquity, sometimes so skilfully done as almost to deceive even those who have devoted many years of their lives to the close study and acquisition of such things; still, the evil is apt to be exaggerated, as I will point out more particularly later in these notes.


It is more than a quarter of a century ago since I first began collecting objects of antiquity in Egypt, and even then, scarabs, which afford unique facilities for imitation, were being copied with more or less success, but there were not many other objects counterfeited. Since that time, however, the in-



FIG. 1.

dustry in imitations has increased by leaps and bounds, and is now an important branch of trading, both in manufacture and distribution.

Up to some dozen years ago the native forger was unable to reproduce certain shades of blue, those of lapis-lazuli and the turquoise, with any success; but this is now being done, and scarabs in these colours are imitated with remarkable fidelity. Here is an example of the winged variety, shown in Fig. 1, measuring from tip to tip  $6\frac{1}{2}$  inches, though the rich colour is, of course, not reproduced on the photograph. This variety, the flying scarab, *āpai*, represents the sun in his daily course from East to West, and it was sewn on to the wrappings on a mummy over the middle of the breast, where it lay suspended, as it were, from the *uaskit*—necklace. Some of the winged beetles are, however, real heart-scarabs. The sign in

hieroglyphics for the heart—*āb*—is a jar with stopper and handles . The organ was

extracted from the body by the embalmers, but it was represented thereon by a heart-



FIG. 2.

scarab, without which, it was believed, there could be no resurrection. The scarab was not, however, placed inside the mummy in the region of the heart, as is often supposed, but was disposed upon the body between the throat and the thorax, thus symbolizing respiration, renewed life. The recital over the scarab of the thirtieth chapter of the *Book of the Dead* was thought to prevent the heart from bearing witness against the deceased

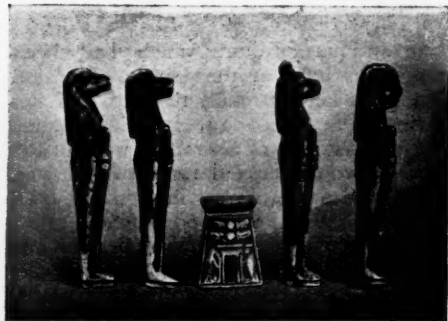


FIG. 3.

before the judgment seat of Osiris, in the Hall of the Two Truths.

Another excellent imitation you see in the so-called Canopic vase (Fig. 2), sealed with a stopper modelled as the head of the jackal-

headed deity *Tuamäutef*, the third genius of *Amenti*—height,  $7\frac{3}{4}$  inches. This forgery is remarkable for its accuracy of form, colour, and enrichment.

The pylon-shaped shrine, shown in Fig. 3—*bifrons*—in green faience, though somewhat cruder, is good. The theme of enrichment is two winged scarabæi hovering over the entrance portal, and *Osiris* is standing on either side of it—height,  $1\frac{1}{4}$  inches.

Fig. 4, a thin, circular vase or bottle in terra-cotta, coated over with a fine turquoise-blue glaze, and bevelled along its circumference; a short, narrow, ringed neck, on either side of which, in the way of handles, are figures of the cynocephalus ape, and below it is a necklace of several rows, impressed on either side—height, 7 inches; diameter,  $4\frac{1}{4}$  inches; width, from side to side, 2 inches. This is a beautiful forgery—at least, I have classed it as such, though the stage reached in the degeneration of the glaze, as it would be wrought by time and chemical action, seems too natural for repro-



FIG. 4.

duction by any artificial agencies. This type, known as a New Year's vase, was made for New Year's presents, from maid-servants, or perhaps concubines, to their masters. They spring from the twenty-sixth dynasty and later.

The Arab from whom I bought the vase\* stated that he had obtained it from a member of the excavating gang at Memphis; but spurious objects are palmed off as real ones to the native dealers as well as to tourists,

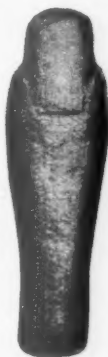


FIG. 5.

and, indeed, are sometimes sold as genuine in good faith.

Fig. 5 represents a case presumably containing the mummy of a new-born infant; it is certainly an imitation, though a good one—length,  $14\frac{3}{4}$  inches.

Another class of spurious antiquities is to be found in objects in bone or ivory, and it is only comparatively recently that the Egyptian forger has turned his attention to these substances. Ivory was much employed in the carving of figures and utensils in late prehistoric and early dynastic times, when the elephant was probably hunted above the first cataract;† but as the population increased the herds of these animals would be driven southwards, and the material ceased to be available for ages, so that objects carved in it during the later dynasties of the Ancient Empire and in the Middle Empire are rare. Four figures in bone or ivory are reproduced in Fig. 3; of *Mestha*, human-headed; *Häpi*, ape-headed; *Tuāmautef*, jackal-headed; and *Qebhsennuf*, hawk-headed—height of each figure, about  $3\frac{1}{4}$  inches. These deities are the

\* A dealer of antiquities living in the village below the Pyramids of Gizeh.

† The number of objects in ivory in pre-dynastic graves shows that the elephant was hunted at that period.

four genii of Amenti, children of Horus, and they represent the four cardinal points, and the "Four Houses of the World," through which the dead had to pass in their long journey to the nether-world, being thus associated respectively with the goddesses Isis, Nephthys, Neith, and Serq. The genii\* took charge of the internal organs of a deceased person, which were drawn by the *paraschiste*, cleaned and embalmed with salts and spices, then wrapped in linen and placed in four Canopic jars, the lids usually fashioned after the heads of the genii, as on the example shown in Fig. 2. The first of the genii, as given in the order mentioned above, held possession of the stomach and large intestines; the second, the small viscera; the third, the lungs and heart; and the last, the liver and gall-bladder. This quartette of figures is a very taking forgery.

I have seen specimens of spurious scarabæi, mostly made at Luxor, some of them really very well done, though there is always something in the tone which betrays them.

The ordinary scarab is modelled after the *Ateuchus sacer*, a dung-eating beetle, so often seen at the edge of the desert, rolling along, with its long hind-legs placed near the extremity of the body, the ball, made of dung, which contains its eggs. These little objects, though primarily seals, following on the cylinder seals, are highly representative of the symbolism and imagery of ancient Egypt. This beetle is the incarnation of the creating deity Kheperâ, a figure of whom, sculptured on the walls of the Temple of Philæ, exhibits him in the act of fashioning a man on the potter's wheel. The scarab typifies the sun that vivifies, the morning sun awakening into new life, and it symbolizes generation, new birth, and the resurrection. These little memorials have proved of an immense value in building up ancient Egyptian history and chronology, and they held a position in the symbolism of the Egyptian religious system equal to that of the cross in the Church of Christ.

A young Arab begins his trading career,

\* As is the case with many other deities, the attributes of these divinities were added to as time wore on; and as the Egyptians always retained the old, the newer and sometimes conflicting attributes naturally cause great confusion.

as an itinerant vendor of antiquities, by being sent out to sell these imitations; but his stock-in-trade is usually leavened with a sprinkling of real, though faulty, specimens of little value; together with a few genuine, though mostly broken, figures of the more popular deities, such as Osiris, Isis nursing the babe Harpocrates, Bes, and Anubis, of which there seems to be a perennial supply. Such things in the hands of these salesmen are usually more or less rude in character, and were evidently made in great numbers for the poorer classes of ancient times; often worn by them as amulets and phylacteries, as well as being employed for the poorer burials.

Amulets were very common among the ancient Egyptians, who were an extremely superstitious and imaginative people, whose picturesque system of religion demanded many propitiatory offerings and charms against malign influences, and for the invocation of help and protection against the unseen in all the affairs of life as well as in death. This belief in amulets has continued in Egypt, to some extent, up to the present day, for the fellahin still think to protect themselves in this way. Each amulet has its own symbolic value, and the esoteric writings contain elaborate directions as to the placing of the various pieces upon, and even in a few cases inside, the mummy. The amulets employed to assure resurrection, the revivification of the body, number sixteen, but the total list believed to be necessary completely to protect the dead was a hundred and four; still, many of these having the same or similar attributes, a much fewer number was usually employed. I have seen, however, as many as forty-five amulets on a mummy.

The imitations illustrated in these notes are specially good ones, and there are others quite equal to them, even in gold; but many on sale, such as alabaster and slate vases, jars, and bowls, figures in diorite and other stones, objects in terra-cotta and ware, or in sun-dried clay dipped in coloured slip, ought not to take anybody in; for besides the crudity and general aspect of untruthfulness of many of them, they all lack the tone and mellowness of age, which time alone can impart. The inscriptions on these things



are often bungled, but this test cannot be implicitly relied on, for mistakes of the kind not infrequently occur on real objects of antiquity, those perhaps, more especially, of the later periods of ancient Egyptian history, the reason lying in the carelessness or ignorance of the artist, who was often a mere copyist of the text; and it must be remembered that, although hieroglyphic characters continued in use for monumental purposes well into the third century of our era, there is reason to believe that much of their meaning had been practically lost for ages.

The persons best qualified for detecting counterfeits are those who have a thorough knowledge of the real objects of antiquity, and who have had numerous examples passing through their hands, when the detection of spurious objects becomes almost a sense.

Several circumstances have combined in recent years to lend greater activity to the trade in spurious antiquities. The waning supply and constant inquiry for genuine objects, for private collections and museums all over Europe, our Colonies, and America, together with the steadily increasing number of tourists to Egypt, most of whom wish to take home some mementoes of their visit, have resulted in a keen demand for objects of antiquity; and it is not uncommon to see spurious things paid for in pounds which would be dear at as many shillings, or even pence, the buyers believing them to be genuine. The best customers for counterfeit objects are tourists who have a smattering of Egyptology; those without any such knowledge at all usually leave such things severely alone, beyond perhaps buying a few cheap scarabs, with the fond hope that some of them may be genuine, which, indeed, is sometimes the case.

Cannot something be done in the way of checking this objectionable traffic in Egypt, say, in suggesting legislation or in the putting in force of any existing laws there may be, so as to compel imitations to be sold for what they are, and thus to legitimize a trade which certainly has the advantage of giving employment to numbers and of bringing much money into the country?

## Pictures from Italian Peasant Life in the Middle Ages.

BY FEDERICO HERMANIN.

(Translated by Mary Gurney.)



IN no country has the life of the people received such scant treatment as in the Italy of the Middle Ages, and the cause is clear. The history of the antique is so great and powerful, and so interwoven with the land's most glorious traditions, that all else is cast into the shade, and even the glamour of the Renaissance cannot hold its own. After the fall of Rome, and the invasions of the barbarians, treading culture under their feet, a long series of centuries follows in which national life seems to slumber, as if overwhelmed by mountain storms bursting over city and plain. The old nation had to disappear, in order that a new nation might ascend the first steps leading upwards to the brilliance of the Renaissance.

Until recently, descriptions of many-sided life have seldom been added to the chronicles of battles and treaties. But political history is cold and empty, if the ear is not bent low, to hear the echo of great events, in the heart of the people. Incidents, unimportant alone, become important when grouped together, and personality is reflected in a hundred surrounding objects.

In the museums of Italy we find even the smallest relics of ancient days, but we do not find the objects which were in use during the long succeeding centuries. Yet there is abundant material, on the one hand, in novels, chronicles, and poems; and, on the other hand, in miniatures, frescoes, and sculptures; and the dead bones should be brought to life. Beginning with the lower walks of life; the figures of country folk and of artificers have been used by romanesque sculptors for the adornment of cathedral portals. By the side of the labourer we find animals, and idealized virtues and sins; we see also on sarcophagi the figures of Adam and Eve, the ear of corn or the lamb, with the figure of Christ, to symbolize the sacred power of work; also the countryman with the plough, the reaper, and the vinedresser stand at the church doors,

by the side of Old Testament prophets, and the saints of the Church.

These sturdy figures give us the oldest representations of the people, whilst the realistic representations of months and seasons afford life-like views of daily peasant life.

Thus, in the twelfth-century sculptures of the cathedral at Ferrara we have the classic apparel of the double-headed Janus, whilst a reaper and a peasant (carrying a heavy sheaf on his shoulders) represent summer, and are clothed in the tight cap and closely-fitting shirt characteristic of old Italian dress.

Representations are even more life-like in the sculptures of Pieve de Santa Maria, in Arezzo. In the views of autumn we see not only the vinedresser, but the whole cooper's workshop; and in November we have the slaying of the swine, and the troop of swineherds with their knives, in painful detail. Vinedressers, reapers, and huntsmen are also represented amongst the delicately carved figures on the beautiful market-well in Perugia, the work of Niccolò and Giovanni Pisano.

The peasant was generally poor and submissive, although in the first half of the thirteenth century he owned patches of land and retained property. He did not fare much better in the towns, and novels are extant relating the pranks played upon him by travelling players and jokers. Below the high town walls and threatening towers, of which the Middle Age painters give us many true pictures, life swayed between the dread of catastrophe and of rough merriment. The power and arrogance of the nobles were not broken everywhere, as in Florence and the other free cities of Tuscany; and we read of deeds of violence, and also occasionally of the practical jokes, which many free citizens dreaded to oppose. It was considered "good tone" to take a joke, and to allow a playful retort. In one of Sacchetti's novels, Messer Ridolfo da Camerino (the brave knight of the House of Verano, who won Smyrna from the unbelievers in 1350, heard that the Florentines, whose countryman he was) had scribbled his name on the walls of their Town Hall. "I believe the saints are painted," he exclaimed; "I also am a saint."

The travelling singers and players, wandering from town to town and from city to city,

and reciting the heroic legends of Britain and France, introduced tales of gay adventure and merry jokes. In the fresco in the under church at Assisi, representing how St. Martin was dubbed a knight, Simone Martini did not forget the players with their high caps and mocking faces, thus giving us a picture of the vagabond world of travelling singers and fools by profession, who often carried their play so far that they were appointed "sindici referendarii" to make merry the tables of the strict counsellors and to read out the register of sins to the judge, on the day he laid down his office.

Nothing gives us such a life-like picture of the manners of the people as the songs of these travelling singers. One of them, Piero Canterino of Siena, has described in his tales the acting of market plays before the gates and on the market-place of his picturesque ancestral city. In reading the tales, and recalling the frescoes in the rooms of the Town Hall where Ambrogia Lorenzetti has pictured citizen life under a good rule, we have the doings of a Tuscan city of the fourteenth century clearly before our eyes. The people are resting, with their animals, before the gates of the city, its red houses covering the hillside. A few maidens, with clasped hands, are singing and dancing a reel, whilst travelling merchants are offering their wares to the gaze of a noble lady, seated high on her steed, and surrounded by her attendants. A lively talk goes on between the women and the artful peasant, who has brought his vegetables and corn for sale, and this is reflected in the verses of Piero Canterino, in which the peasant describes his wares.

It is interesting to study the methods of the small traders. In many Italian cities remains may still be seen of the shops of the middle classes, with the broad front windows of stone. In classical cities, as Rome, Lucca, Verona, the arches of the theatres and amphitheatres were used as shops; as in Piazza Montanara, in Rome, trades are still carried on in arcades, below the Theatre Marcelli. Wooden booths closely packed together are often hidden under the best shops, as in Bologna. We find many representations of the old market of Bologna in the miniatures of the thirteenth century,

and we see the dwelling of the forger of arms by the side of the dwelling of the clothier, or of the dealer in fur, who also sold the much-prized ladies' bags which came from Germany and exercised a strong fascination—although such luxuries were rigidly prohibited.

The fourteenth century was pre-eminent in Italy for the violent contest waged between the city rulers on the one hand, in their desire to restrain women's love of show, and the women themselves. If no other woman reached the same pitch as the daughter of the Emperor of Constantinople, and wife of Domenico Selvo, Doge of Venice (who washed with sweet-smelling essences, and anointed her face with morning dew laboriously gathered from the flowers), yet during the thirteenth and fourteenth centuries many Italian ladies surrendered themselves to luxury. This may be gathered from the laws issued. In the year 1376 women were forbidden to adorn their heads with rows of pearls and jewels. The size of their muffs was limited, and the wearing of dresses trimmed with ermine and gold embroidery was illegal.

In Florence, Bologna, and Rome one law follows upon another, and in all reference is made to German bags ("Börse alla tedesca"), richly adorned with gold and jewellery; and also to furs and embroidered veils. In Bologna, in 1398, women were forbidden to wear clothes and headdresses unstamped with the city stamp.

The city police were actual martyrs of these disputes, being forced to carry on the warfare against caps, hoods, and such-like attire. Sacchetti, the chronicler, remarks on the difficulty of carrying regulations into effect, and describes, in comic terms, the difficulties of the judge, Messer Amerigo. He receives orders to chastise any infractions of the laws against luxury. But his activity bears no fruit. When the priors complain of his carelessness, Amerigo answers: "All my life I have studied law, but I am convinced that I have no arguments adequate to deal with these women. When I complain of their high hoods, they unwind the decoration, attached only with pins, and declare that it is a garland."

Men and women adopted the most daring fashions. The closely fitting linen cap, with-

out which no Italian either of the higher or lower classes had ventured to appear since unknown ages, had been worn even under the helmet, or travelling hat. But it had nearly disappeared at the close of the fourteenth century, or, when worn by the rich, it was richly embroidered and adorned with pearls. The hair also was dyed a light shade, and arranged in artistic frisure; every hair must keep its place. Sacchetti describes the fashion of high collars in one of his novels: "Our collars are as large and high as roof gutters, so that we cannot move our necks freely, or see the ground before our feet. And what of our sleeves? Let us abandon these crazy fashions, and regain the free use of our feet?" Not in Florence only, but throughout Italy and Spain and the whole Christian world, fashions changed with incredible rapidity. "We see young girls formerly so discreetly dressed now arrayed with lofty headgear, with broad collars like dog-collars round their necks, a variety of furs hanging from the collars, and sleeves like sacks, endangering the bottles and glasses on the table." The gloves required much material, the shoes were so long and pointed as to endanger walking, and the hair was oiled and singed, and often dyed to such an extent as to endanger life.

The reports of the Genoese chronicler, Giustiniani, show how luxury progressed in this rich merchant city; he relates that in a sally, advancing against Pisa in 1283, the troops took with them many golden dresses, whilst aboard a fleet of 115 galleons stationed before Venice in 1295 there were above 8,090 gold embroidered surcoats.

In Rome manners remained rough and primitive during the whole later period of the Middle Ages, and it is the more surprising that "the fashions" were suddenly introduced into the *laudatoris temporis acti* towards the end of the fourteenth century. An unknown chronicler of the time of Cola di Rienzo remarks on the hoods with long pendants, hats over the hoods, and tight dresses, like the Spaniards, who loved to wear pendants and long pouches. He cannot be consoled for the wearing of beards. "The men wear large and thick beards, as worn by the Spaniards." He says, "this was not always so. Honest

citizens were formerly close shaven, and wore long and becoming robes. But now things are changed; small hats are worn on the head, and long hanging pouches, formerly only worn by pilgrims. We live under the yoke of the beard, and he who has no beard is despised."

Throughout Italy dress assumed an international character. Folgore da Gimignano, in his poems, describes the spring amusements of nobles, and says that they are dressed in French fashion, and dance the dances and sing the songs of Provence, accompanied by music on new German instruments. On the other hand, the maidens dance to the strains of the old native shawn and the flute, as depicted by Andrea da Firenze in the Spanish chapel at Santa Maria Novella; their dance being so dignified and quiet that it recalls a verse of Dante in *Purgatorio* xxviii. 52:

Come si volge, con le piante stretti  
A terra intra se donna che balli,  
E piede innanzi piede appena mette.

Even when external servitude and internal degradation were at the worst, the conscience of the people still cherished the thought of Rome, and of descent from the former ruler of the nations. The cities also and the noble families sought to connect their pedigrees with Rome even before the Renaissance and "Humanismus" had lauded antiquity as the cure of all evils. The connection was treated as a matter of course by the free cities of the Middle Ages, and led to opposition shown towards the landed nobility, many of whom were of German origin.

But the lives of the people in the thirteenth and the first part of the fourteenth centuries were not only embittered by treatment from the upper classes, they suffered far more from terrible bands of mercenaries. We read something of this terror in old novels and chronicles, but no description can equal the noble verses of Petrarch when he reproaches the great men of Italy, as led by love of power, to call mercenaries over the Alps for the oppression of the people. None of these hired bands were composed of Italians.

As an example, it is recorded that Massimo della Scala (the nephew of Can Grande, sung

by Dante) was not ashamed to take into his pay the English adventurers of the Company of St. George for his war against Azzo Visconti, and they laid waste and plundered the rich plains of Lombardy.

After the bloody and yet brilliant struggles between the Pope and the Emperor and against the Saracens, the disgrace shown in the employment of mercenaries is again observable. In the frescoes of Aldighiero in the "Santo," Padua, we see these rough adventurers pictured in the executioners who cast lots for the clothes of the Redeemer and conducted the Holy Lucia to a martyr's death. It seems a profanity to find in the same picture the noble lords of Padua kneeling in heartfelt prayer before Mary and the Redeemer. Our thoughts wander unwillingly to the burned and devastated villages, and the sufferings of the inhabitants.

The great cities protected themselves against the evil, and guilds of militia were formed in Rome, Florence, and Bologna, a custom followed in later centuries in the cities of the Low Countries. The Florentines appointed eight city captains (who did their work so well that they were called "the Eight Saints") against the British mercenaries of Sir John Hawkwood, taken by Pope Gregory XI. into his service.

Many records have come down to us of the contests of the city troops with foreigners. We hear of two Tuscans, Biffoli of Florence and Asciano from Siena, who challenged some English knights under the walls of Bologna, and conquered them in single combat; also of the armed Florentine guilds of the wool and silk spinners, with their crossbows, who put to flight the mercenaries of the "Gran-Compagnia" and the 4,000 knights of Count Lando. Unhappily, however, the citizen troops were not only enrolled for protection against mercenaries, but also for war with neighbouring cities, and especially for the subjugation of weaker places. The Roman city shooters, with respite from internal feuds, delighted in small military expeditions against Corneto, Tivoli, etc., usually amounting only to skirmishes between a few hundreds of cavalry and foot soldiers. In Rome itself no year elapsed without party fights, which raged hither and thither, the old monuments of ancient great-



ness being fortified with battlements and towers. These street fights continued in Rome far into the fourteenth century, the century in which the coronation of Petrarch on the Capitol as poet celebrated the first Humanist festival of the Italian Renaissance; the love of fight of the Italians having previously obstructed the coronation of many German Emperors in St. Peter's. The domestic struggles of the city are further well described by the anonymous contemporary biographer of Cola di Rienzo, the ambitious tribune who, with his iron hand, succeeded for the space of a few years in limiting and overthrowing the power of the league nobles as against the free city. To the rough chronicler the campaigns undertaken to capture a castle, or to chastise the bold Lord of Vico, appear like Homeric deeds, and he often compares them with the old wars of Rome, the fame of which had outlived the obscurity of the deepest decay.

Most of the so-called "battles" were in fact only frightful brawls. Cola di Rienzo was leader of the Roman troops. He had risen to the highest honours from low birth, and excited so much envy that the records of his contemporaries often mingled their high praise with slanderous insults or biting irony. After his master-stroke in gaining command of his regiment, his fortune suffered such severe shocks that he was obliged to seek refuge with the Emperor Charles at Prag or with the Pope at Avignon. The anonymous biographer describes how, when provided with money, he wished to return as Senator to Rome, and treated with the Papal legate in Montefiascone. When he had received 4,000 gold ducats Cola assumed rich clothing, scarlet cap, and red, gold-embroidered robe. Over this was thrown costly fur and golden chains; he rode on a richly caparisoned horse, and carried a bejewelled sword to appear before the Papal legate.

It is strange that at such a time, when force and power ruled, the lords were so frequently assailed by satire. The harvest of caricatures against those in high places is very plentiful.

The small nobility, when raised to the position of judges, aroused the amusement of the citizens by costumes and old-fashioned manners. When they stayed a short time in

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a city (republican prejudices limiting their stay as dangerous for freedom) they were subjects of universal curiosity. Sacchetti relates of Macheruffi (an old and poor knight), summoned from Florence to Padua, that he was jeered at on arrival because he wore too long a coat and a hood with a long lappet like a physician. This ridicule lasted until he had shown that he was capable of freeing the city from rogues. Then the citizens laughed no longer, and were ashamed of their ridicule of his dress.

The *podestà* and the judges generally came from the frontiers, and these self-made men were not popular in Florence. Boccaccio describes them as narrow-minded and wanting in spirit, so that their whole life lay in personal ambition. "When they become *podestà*," he said, "they bring with them judges who look as if they did not come from courts of law, but from the plough or from the cobbler's workshop."

In comparison with the judges (who had so little connection with the law) the notaries took an important position. We find them as assessors with Popes and Princes and on the magistrature of the great free cities. Delle Vigne, the Minister of Frederick II., *Passeggiere*, the great legal luminary, and Cola di Rienzo, had all been notaries in their time. They were placed higher than the "judices," because at the Universities they had studied not only "jura," but also grammar and rhetoric. They may be seen pictured in the miniatures which illustrate Papal consistories. They were often entrusted with embassies, on which occasions they could not always obtain a distinguished place with military princes. Sacchetti describes the notary Giraldis, when sent to Milan, as spare and small, and of such yellow complexion that he looked as if gall ran in his veins in lieu of blood.

In general the jurists were not beloved, and the old proverb expressive of astonishment that St. Ivo, the patron of lawyers, should be deemed a saint illustrates the feeling of the people:

Sanctus Ivo, Sanctus Ivo,  
Advocatus et non latro  
Res miranda populo.

In Florence at the time of Petrarch there was this remarkable inscription in the Gaddi

Garden: "Dolus malus abesto et jurisconsultus."

The fact that fur-decked robes conferred a dignity on the good knights of the Emilia is characteristic of the Italian Middle Ages, for fur was not worn only for warmth, but as a sign of dignity, rank, and position. Thus, Boccaccio writes with double meaning of a man who went from Florence to the University of Bologna that "he entered as a sheep and would certainly return home as a wolf."

If no good was spoken of the lawyers, physicians had their turn also. The payment for an unsuccessful cure to the followers of Æsculapius often took the form of a blow with a cudgel, and many humoristic turns assailed them on their journey.

Whilst the jurists obtained the title of "doctor" at the high schools, the doctors were called *magistri* (maestri). Both doctors and maestri studied in the old Universities, the oldest of which, Bologna, was a meeting-place for youths of all lands. Although so much has been written about this University, it is difficult to form a clear conception of it. We naturally think of this *Alma Mater Studiorum* as a noble edifice crowded with scholars and students; instead of which we find quite another picture if we turn over the pages of contemporary chroniclers. In the eleventh century, when the *glossatores* (who were brought from the law schools of Pavia and Ravenna) first came forward in Bologna as teachers of law, the schools were scattered in cloisters and private houses, so that we do not hear of school complications until the thirteenth century, and then with inadequate explanations. We can, however, feel sure that the early schools failed to attain the ideal set before them as a model by Bon Compagno da Signa in his *Rhetorica Novissima*. He writes: "The school for the teaching of philosophy should be built on an open spot with cheerful surroundings, far from the allurements of the companionship of women, and far from the market, from the noise of horses or dogs or the oaths of the drivers. The hall should be large and broad, with as many windows as are needed for the admission of light and air. A dwelling should be attached for the professor. The school must be kept very

clean, and few pictures should be allowed, excepting those needed in illustration of the lessons. The colour of the walls must be a grey-green. The stairs must not be steep, and the school must have only one entrance. The pulpit must be raised high above all the school ranks, so that the lector may overlook all the pupils. Some of the windows must be so placed that the lector can look through them at trees and gardens, for these cheer the mind and strengthen the memory. The pupils should have a good view of the professor, and should be placed according to their position and descent. I have never possessed such a school," adds the good Grammaticus, "and I do not believe that such a school exists, but I hope that what I have written may benefit succeeding generations."

Amongst the numerous juristic manuscripts of the fourteenth century in the Vatican Library, which is rich in miniatures traced to the University of Bologna, we find representations of the highest interest as throwing light upon the life of professors and students. Amongst others, we have one from the hand of Nicolaus de Bononia, giving a detailed view of a University lecture in 1365. The foreign students are listening to the lectores, dressed in peculiar fur dresses, and are wearing hanging bags like women.

In the novels of the same period the students' humour is pictured in glowing terms; and the records of the law show us clearly how often the scholars came in collision with legal regulations. Something of the "goliard" character of the *clerici vagantes* of the tenth and twelfth centuries is seen in their customs, and the great mass of students who passed from one University to another were often remarkably original. When in the thirteenth century from six to seven thousand students pressed to the lectores in Bologna, it sometimes happened that no hall and no church could hold them, and the lectures were given on the open place. An old student proverb illumines this strange, wandering life. The largest Universities of Europe with their special topics are introduced.

Parisi artes liberales  
Bononiæ codices  
Salerni phisices  
Toleti demones  
Et nusquam mores.

Amongst the so-called "students" were pick-pockets and vagabonds, who understood how to live upon their prosperous comrades, and after robbing them to drag them into life-long misery. Grumbling parents are depicted in all the Middle Age novels; yet ordinary merchants and landowners continued to allow their sons the privileges of study. Culture extended on every hand in the twelfth century with the number of persons who took pleasure in books and writings. Thus were developed the first buds which led to the glorious blossom of the Renaissance. The old land of culture emerges gradually from the oppression of the Middle Ages, but its distinguishing characteristics disappear with the reawakening of the ancient world. Yet these very characteristics in the life of the people may have led the way to the future great creations of art and poesy.



### Wookey Hole.\*

**W**OOKY HOLE is the great cavern of the Mendips, within two miles of the city of Wells, where the waters of the subterranean Axe gush forth in the midst of a picturesque and romantic ravine. Its fame and the mysterious legends attached to the site are matters of history, and were recorded as early as the days of Camden and Drayton. Wookey Hole is also of much renown in the archaeological annals of last century, for it is associated with the wondrous, and at that time startling, story of the Hyæna Den, accidentally discovered in 1852, and followed up by a series of explorations which were published in *Cave-Hunting*, by Professor Boyd Dawkins, as long ago as 1874. It is only fitting that this great monograph should be prefaced by an extended and comprehensive introduction from the Professor's pen, for it was at Wookey Hole

that he first embarked upon that geological and archaeological work to which science owes so much, and which has given him a well-merited European reputation. It has been the good fortune of the present writer on two or three occasions to come in contact with Professor Boyd Dawkins in different parts of the Midlands, when engaged in his special pursuit of cave-hunting or bone-finding. He well recollects, when the Professor kindly came to the aid of the Derbyshire Archaeological Society in connection with the discovery of Raines Cave, on Brassington Moor, on a particular day in August, 1888, how he gave us startling proof of his consummate knowledge. A great heap of cave-bones had been placed on the wide floor of a loft over a stable. By his direction, after a cursory glance at them, the Professor directed us to draw circles in chalk on the floor, each distinguished by the name of a particular species. Then, with a rapidity that was almost magical, he threw to us, for the purpose of classification, bones of the following mammalia: the great urds, the short-horned Celtic ox, the horse, the horned sheep, the goat, the long-legged sheep now only found in the Hebrides, the red-deer, the roe-deer, the hog, the dog, the wolf, the hare, and the rabbit.

The Professor's introduction covers a wide field, after a succinct and clearly expressed fashion; the various headings under which he writes cannot fail to be distinctly helpful to the general reader towards the elucidation of much that is treated of in the subsequent pages. The subjects on which he writes are: The Caves of Somerset, the River-Drift Hunter, the Later Cave Man, the Great Antiquity of Man, the Physical Geography of Britain in the Prehistoric Age, the Neolithic Race, the Invaders in the Bronze Age, the Conquest of Britain in the Prehistoric Iron Age, the Lake Villages of Glastonbury and Meare, and the Ethnology. This summary of the matured opinion of a master mind, who has been engaged in the active pursuit of such subjects for about sixty years, is simply invaluable. He is definite in declaring that there were two groups of Palæolithic tribes in Somersetshire, the older or River Drift, and the newer or Cave Man. "With regard to the latter all the evidence we possess indicates that he is to be classed

\* *Wookey Hole: its Caves and Cave-Dwellers.* By Herbert E. Balch, F.S.A. With an introduction by Professor Boyd Dawkins. Many illustrations. Oxford: University Press, 1914. Royal 4to., pp. xiv + 268. Price 25s. net.

with the Eskimos. His art, implements, and weapons were the same; he hunted the same animals and seals, whales, reindeer, and musk sheep. . . . For these reasons I am inclined to group the Cave Man in Britain with that Arctic race." Another interesting fact which the Professor emphasizes is that the recent discoveries at Wookey Hole have put an end to all doubt as to the date of the Lake Villages. Exactly the same kind of finds are described and illustrated in this work which were also found in the lake-dwellings, proving that these lake dwellers were also among some of the later cave residents; possibly, but this is our own conjecture, at different seasons of the year, the cave being the home for winter occupation.

Mr. Balch, to whose indomitable energy, assisted by a group of most capable fellow-workers, the intricate and sometimes dangerous work of the scientific survey and excavation of the maze of underground water-courses known as Wookey Hole are due, has almost ceaselessly devoted himself to the task from the autumn of 1908 up to Christmas, 1912. The results, as set forth in this splendid monograph, show that he is as much a master of the pen as of the pick. He tells us, in a foreword, that his "endeavour has been to combine scientific accuracy with a readable style, which shall make an otherwise possibly dry subject interesting to the ordinary reader." In this endeavour, aided by numerous diagrams and plans, by the excellent photographs of Mr. Savory, and more especially by Mr. Hassal's admirable attempts to reproduce in pictures the cave lives of these long-forgotten people, he has been eminently successful. Many a writer of the first rank might envy the attractiveness of Mr. Balch's style, especially when he gives us pen-pictures of the scenes these caves witnessed in the days of dim antiquity. Here, for instance, is part of a picture conjured up before our minds of the evening hour in the great cavern, of days that followed the Stone and Bronze Ages, still beyond the bounds of history, but when men were approaching the arts of civilization:

"Here and there on the floor are the wood fires, each sending up its smoke through the upper passages, to find an outlet in the cliff high above the entrance; there to float lazily

away over Mendip above. On a couch of moss and skins some old man of the cave lies dreaming away his time, or with gritstone bone patiently sharpening a dagger or knife, a billhook or chopper. Vessels of pottery stand in the hot ashes, and over them are bending the women preparing a meal for the men who are momentarily expected to return from the chase. About the cave, by the flickering firelight, the little children run and play, and shout with happiness as they hide some broken fragment of pottery where none of the others can find it. Now up from the valley comes a bigger girl, bringing a pitcher of water on her head, and driving before her the goats which have to be milked. From above there is a sudden shout, as the lookout on the rocks has heard, above the roar of the water rushing out of the cave, the first sound of the returning huntsmen, and all hurry out to see what the fortune of the day has been. Along the bottom of the ravine comes the men, and from the bending of the pole upon their shoulders hangs the deer which has been all day the object of their search. By their side trot the dogs which have assisted in the chase. Laboriously the steep side of the valley is climbed; then, reaching the cave, the game is hung on a strong hook of antler suspended from the wall, and the waiting meal is served out in shallow bowls. On the hearth of lias slabs steaming cakes have been prepared from the coarse wholesome wheatmeal, and with honey and wild fruits the supper terminates. While the evening lasts, the women betake themselves to the open archway without, where on one side stand the vertical looms. Some take the flax or wool, and with spindle-whorls of stone soon fill the wooden spindles with prepared yarn, whilst others weave the fabrics for the coming winter's clothing. The men sit round the fires, and tell of the deeds of days gone by, or the adventures of the chase just ended. And then the sun goes down, and, wrapped in the skins of various animals which have fallen to their spears, they dispose themselves round the cave to sleep."

He tells us, too, in detail, of the games in which the young folk indulged to while away the long winter evenings, of which they have left many traces, such as marbles, slings, or gaming-boards with depressions and sloe



stones for counters. The bones of the cave illustrate the habits of the cave-folk throughout the whole periods of the occupation. Mr. Balch is convinced, alas! that during some time before the Roman occupation, and perhaps during the earlier part of it, they were guilty of cannibalism. The earliest people were not addicted to it, and this depravity came later on. The food bones show that they had, as domestic animals, the Celtic shorthorn, horse, sheep, pig, goat, and dog. There was a wide range of wild animals upon which these cave denizens could and did draw for their food-supply and stores, including the vole, wolf, fox, beaver, roe-deer, red-deer, hedgehog, wild cat, hare, badger, and wild boar. Among birds they had domestic fowls and geese, and of wild birds, the cave-bones give evidence of grey goose, barnacle goose, duck, rook, jackdaw, kestrel, crane, capercaillie, blackbird, and pigeon. Of molluscs, Mr. Balch has found remains of cockles, snails, mussels, oysters, limpets, scallops, and cuttlefish; but such shells were sometimes used in the manufacture of pottery found in the lower levels.

The numerous coins that have been discovered during these recent excavations show that the great cave was occupied throughout the whole of the Roman occupation. As to the religion of these cave-dwellers, Mr. Balch sets forth various reasons for the belief that they were nature worshippers; but recognized a future life. "Among such a people there must have been a fruitful soil in which to sow the seeds of Christianity; the first trace of which, in the cave, is the bold monogram of Christ, emblazoned as the 'labarum' across the reverse of the coins of Magnentius." Four of these, second brass, have been found in the cave, A.D. 341.

J. CHARLES COX.



## Notes on Birds in Mediæval Church Architecture.

BY GEORGE CLARIDGE DRUCE, F.S.A.

(Concluded from p. 301.)

**T**HE ostrich is another interesting bird. Examples that can be identified are very scarce in churches, and they are confined to the scene where the bird has a horseshoe in its beak. This relates to the story of its extraordinary digestive powers, which, strange to say, is but seldom mentioned or illustrated in the bestiaries. The texts usually deal with an entirely different phase, which is fully illustrated; yet there are no carved examples of it at present known to us. The ostrich with the horseshoe appears upon misericords at Trinity



FIG. 13.

Church, Stratford-on-Avon (Fig. 13) and St. George's Chapel, both of fifteenth-century date. In the latter instance another horseshoe lies on the ground, and the ostrich is face to face with a bird of a different kind which has a serpent in its beak.

The ostrich with the horseshoe is, however, illustrated in MS. Sloane 278 and Add. 11283, but there is no reference to the incident in the texts. The fact that it will "eat iron" is, however, mentioned by Neckam and in the French versions of the "Imago Mundi." The story was probably derived from Pliny. There is a good illustration in the series of pictures from the bestiary in Queen Mary's Psalter, where the ostrich has a horseshoe in its beak. Another horseshoe and three nails lie on the ground close by, and a man in front is apparently offering it a third.

The other scene, which occurs regularly in

the Latin bestiaries, and of which it is hard to find examples, is where the ostrich, when the time comes for laying its eggs, gazes steadily at the sky, and waits until the star Virgilia appears, which is in the month of June. Then it lays its eggs in the sand, covers them up, and goes away and forgets all about them. But by the calmness and mildness of the air and the warmth of the sand the eggs are hatched. Then the moralist comes in in an unexpected way, for, instead of teaching a lesson of parental neglect, he says: "If the ostrich recognizes its own time and forgets its young, how much more shouldst thou, O man, recognize the true time, and with eyes uplifted, and forgetful of what is behind thee, press onward firmly unto the prize of the high calling" (Phil. iii. 14); and other appropriate passages of Scripture are quoted. This scene is introduced into the bestiary on the strength of Jeremiah viii. 7, which reads in the Vulgate: "Milvus in cœlo cognovit tempus suum." In MS. Sloane 278 and the Arsenal Library version this passage is quoted, but the word "asida" takes the place of "milvus." "Assida" is the usual title for the ostrich in the bestiaries, and was adopted from the Septuagint rendering of the Hebrew word which means stork, not ostrich. How the word "asida" came to be used for the latter in the bestiaries is not apparent. "The ostrich in the heavens" is nonsense, as it cannot fly. But it is probable that the author, finding that the passage fitted his story, substituted the ostrich for the stork or other bird, and turned the passage round to read, as in the Arsenal MS.: "The ostrich knows its own time in the heavens."

In the Arsenal version the ostrich is a type of the good man who is patient, humble, long-suffering, and pious, which virtues warm his soul and keep it alive in a state of perpetual joy, and when in this state it is nourished by the true sun of justice as the eggs are.

The illustrations nearly all show the ostrich gazing at the star Virgilia, and its eggs lying in a hole in the sand. It usually has cloven feet, but sometimes hooved; the former may be well seen on the carving at Stratford. The manuscripts variously say that its feet are like those of the stag, cow, or camel, and

one version explains that it got its name of *Struthio camelus* from this circumstance.

The bird facing the ostrich at Windsor may be the ibis or heron. Both are seen with serpents in their beaks in the bestiaries; but the ibis is usually bringing serpents' eggs to its young ones in a nest. As it feeds on carrion, a corpse, dead dog, dead fish, rats, or eels, are introduced into the pictures. This seems to be depicted upon a misericord at Lavenham (Suffolk), where a couple of birds of the ibis class symmetrically arranged are biting the ears of a corpse, of which the head and shoulders only are visible (Fig. 14). The bird at Windsor is therefore more likely to be the heron, and there is another reason which favours this in the association of the ostrich with the heron and hawk in Job xxxix. 13



FIG. 14.

(Vulgate): "Penna struthionis similis est pennis herodii et accipitris." Upon this an elaborate symbolic discourse is founded in the "Moralia" of Gregory, and which is repeated in the "De bestiis et aliis rebus" of Hugo. This is to the effect that as the ostrich has wings, but cannot raise itself above the earth, it is a type of hypocrites who simulate the life of the good and have a pretence of a holy way of living; yet they do not possess the reality of pious actions, and, weighted with worldly cares, cannot rise to higher things. The heron and hawk, on the other hand, which use their wings for rapid flight, are a type of the elect of God. In the bestiaries the heron is described as fearing storms and flying above the clouds to avoid them, and so is a type of the souls of the elect, who fear to be involved in the troubles and per-

secutions of this world instigated by the devil, and who, avoiding earthly things, direct their gaze and thoughts to the abodes of heavenly bliss.

There is another bird holding a large serpent on a misericord at Windsor which may also be a heron (Fig. 15). It would appear to be a water bird, as it has webbed feet, but is otherwise more like an eagle than a heron. The carvers were, however, not over-particular about anatomical details. In the bestiaries the herons are as a rule fairly drawn, and do not have webbed feet.

The owl affords a contrast to the ostrich, as carvings are common. They often show only the single figure, the owl having a rat in its beak or claws; but there is another scene in which the owl, having come into the light

from types illustrated in books; the bestiaries had a wide range. There must, however, have been exceptions, as has been pointed out at Wells; there is a carving at Boston of a



FIG. 15.

of day, is mobbed by other birds. The misericords at Norwich Cathedral provide good instances of each (Figs. 16 and 17), and there are other single figures at Edlesborough, Ripon, and Higham Ferrers. There is a charming little sculpture of an owl on a branch in a spandril of the west doorway at Wilden Church (Beds). The scene of the mobbing also occurs at Beverley Minster and St. George's Chapel. Two different types of owls are represented, which seem to be based on the barn-owl and eared or horned owl. The former is the more common, as at Norwich; the latter, with tufts on its head and divided beard, may be seen at Windsor. Both occur upon misericords at Ulm Cathedral, the barn-owl type with a rat, and the eared and bearded owl, as at Windsor. This seems to point to the carvers having worked



FIG. 16.

camel of late fourteenth century date which is quite natural, although the same carver appears to have relied on an illustration when he carved a very quaint crocodile close by.

The owl appears in the bestiaries under three heads—viz., *noctua* or *nicticorax*, the little owl or night-hawk; *ulula*, the screech-

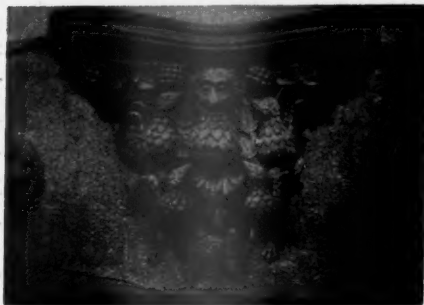


FIG. 17.

owl; and *bubo*, the eared or horned owl. This classification seems to have been derived from Pliny, but the artists did not carry it out in the illustrations, as they are drawn in-

differently, and in some cases do not resemble owls at all. Thus in MS. Harl. 3244 noctua has ears, while in Harl. 4751 bubo has none. It is bubo which is mobbed by other birds,



FIG. 18.

but the scene is only illustrated in a few manuscripts (Fig. 18). It will be seen how the carving at Norwich corresponds with the manuscript, although symmetrically arranged, and the same is the case at Windsor.

Noctua is described as different from and smaller than bubo, Isidore being quoted as an authority. Being a bird of night, it shuns the light, and its sight is dimmed by the brilliance of the rising sun. It is therefore a type of the Jews, who loved spiritual darkness and refused to see the light of salvation which Christ brought to them, but rejected Him and cried: "We will have no King but Cæsar." As it is an unclean bird in Leviticus, it is unlawful to feed upon its flesh, because no one ought to imitate the actions of that creature which loves the deeds of darkness. One version says that noctua, or nicticorax, is a type of those who study the stars at night-time and the courses of the constellations, who explore the mysteries of spirits and believe that they can see to the very heights of heaven; but they cannot see the light which is Christ and faith in Him which is close to them, because they are blind and leaders of the blind.

There are two exceptional illustrations of nicticorax in MS. Bodl. 602, in which the bird is pecking a corpse in the neighbourhood of two large temples. In one of the

illustrations a door and two small towers are falling down. The reference here is to the laying waste of Babylon and "the owl" lingering in the dwellings of it.

Ulula, the screech-owl, is but rarely described and illustrated. Its screeching denotes weeping or groaning, and so is a symbol of sadness; and its cries also denote the shrieking of sinners in hell.

Bubo is the bird of ill-omen. We are told that it is a funereal bird and overcome with sloth, dwelling in tombs and filthy places, and a quotation from Ovid is introduced: "And this foul bird becomes the swift messenger of approaching evil tidings." Bubo is a type of sinners. All its bad points are brought into play to illustrate their ill-doings; its lingering in tombs and holes indicates the sinner who delights in his sins, which is the corruption of human flesh, and who hates to come into the light of the truth. When it is seen by other birds it is greeted with great clamours and is attacked by them. So if the sinner comes into the light of day, he affords a great opportunity for mockery to well-doers, and when he is caught openly in wrong-doing, he has to bear their reproofs. They tear out its feathers and wound it with their beaks, and in like manner are the carnal actions and extravagances of sinners reproved by good people.

The last of the "bird" subjects we shall notice is the bat, and this because in the

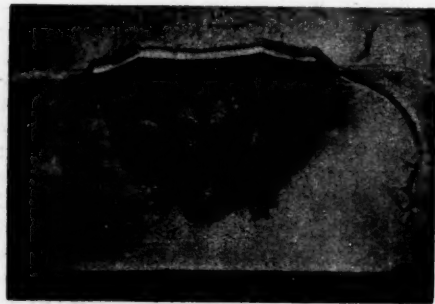


FIG. 19.

bestiaries it is included in the list of birds. There are good instances on misericords at Wells and Edlesborough (Fig. 19), which are well carved, but display serious anatomical



errors; and it is included in the earlier series of carvings of animals from the bestiary on the canopies of the stalls at Poitiers Cathedral.

The illustrations in the manuscripts are not very striking, generally consisting of one or two bats badly drawn as mice with small wings. Occasionally it is shown full-face. The illustration in MS. 22 in the Westminster Chapter Library is a fair sample (Fig. 20). One version says that the bat is an "avis ignobilis," and describes it as a flying creature and yet a quadruped, and provided with teeth, "which are not usually found in other birds." It is like a mouse, and emits a sound "not so much like a voice as a squeak." It is viviparous. The manner of its flight is explained, and the formation of its wings as



FIG. 20.

"membranes hung to its arms." "And this mean creature has such a nature, that they cling to each other and hang from any spot like a bunch of grapes, and if the one at the top should let go, all of them are scattered, which comes about by a kind of bond of sympathy, which is difficult to find in men of this world." There is more symbolism based on it as an unclean bird of the law, and a curious item is inserted to the effect that, if anyone who has a good head of hair is smeared with its blood, he will become bald; a bit of information which sounds very like Pliny, but which we have not as yet located.

In discussing these carvings of birds the question arises: How far did the carvers have considerations of symbolism present

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in their minds? At the time of the earlier stone sculptures such as we see at Alne, the symbolism was no doubt well understood; but when we come to the carved woodwork of the fifteenth and sixteenth centuries, it is very doubtful if it was regarded. The decorative element had no doubt become the chief standpoint. The bestiaries seem to have played the part for animals and birds that the manuscript Psalters and Romances did for other subjects occurring plentifully in architecture. The carvers recognized them as religious books, and whether they consulted the text or not, they saw the pictures, and that, coupled with the fact that such animals and birds had been freely used for decoration in earlier buildings, was probably sufficient.

We have touched upon the difficulties of this branch of archaeology. It is an attractive study for those who are energetic enough to roam from village to village with cycle and camera in search of these carvings of animals and birds, part of the charm being the uncertainty of what you will find, or even whether you will find anything at all.



### The Technique of Glass-Painting in Mediæval and Renaissance Times.

BY JOHN A. KNOWLES.

(Continued from p. 340.)

**R**ACLIUS differs from Theophilus in that he instructs the use of iron oxide instead of copper, and this might seem at first glance, considering the later date of this manuscript (if indeed it is so), as an improvement introduced as time went on. However, from some Early English glass-paintings I have examined I find that they were undoubtedly painted with an enamel containing iron oxide instead of copper, whilst a piece of Early Decorated Grisaille work in the possession of my father, which remains in the original lead, and which I have brought for you to see, is

3 C

painted with the black colour. You will notice how excessively dense the enamel on this glass is, whilst it appears black by both reflected and transmitted light. My own opinion is that the cold tone which an entirely black enamel gives would be considered a detriment by some, whilst others still continued to use it, till eventually it was entirely replaced by the purplish-brown enamel, which was a combination of the oxides of both iron and copper, the blackness of the latter giving a cool tint to the enamel and preventing what is called "foxiness"—the objectionable reddish effect of iron oxide which shows so strongly on white glasses where the light falls partly upon as well as being transmitted through the glass of a window, and often causing the pale blue glasses to appear purplish. What slight amount of self-colour a glass-painting enamel possesses should always appear neutral; and this is the case with the pigment used throughout all the fifteenth century, as well as the best enamel in our own day.

However, as late as the beginning of the sixteenth century, we are told by Vasari that William of Marseilles was accustomed to use both oxides separately, one for the heads and the darker for the draperies, though he has unfortunately reversed them, no doubt through a clerical error, prescribing the copper for heads, because it was "the lightest and of a tawny colour," and iron for draperies, as we can see in the window by William of Marseilles, in the Victoria and Albert Museum, where the heads are painted with the iron oxide, and the draperies and ornaments with copper. Having, then, determined as well as we can from documentary evidence of what the early mediæval glass colour was composed, it only remains to put it to a practical test, and to do this I ground up equal parts of iron oxide, sapphire or azurite, and modern glass flux. As you see, it closely resembles the enamel of mediæval times, and by reflected light has that purplish tint due to the iron oxide which the enamel used in the thirteenth and fourteenth centuries possesses. But there still remains a doubt as to whether the experiment would be equally successful if green glass were substituted for the modern flux, so in order to remove any doubt as to this point I ground up on a slab some

thirteenth-century green glass after breaking it up with a hammer, and mixing it with the iron and copper oxides, fired it down on a piece of sheet-glass. The enamel, whilst not fired up bright, though a good strong heat was given, is firmly united to the glass, and cannot be removed with a knife.

I think that we have fairly settled the point from documentary evidence and actual trial as to the composition of the mediæval enamel and flux; but as time went on changes were introduced, and one of these seems to have been the source from which the flux was obtained. We have seen that in early mediæval times the practice was to crush up fragments of the green glass used in windows, but in the thirteenth century we begin to hear of "geet"; and here comes the knotty point which has puzzled so many as to what this could have been. Mr. Noël Heaton, in his admirable paper before this Society in March, 1907,\* proved that it could not have been what we to-day know as jet; this being a hard substance nearly allied to bitumen, which is entirely dissipated by any considerable degree of heat. The first mention of jet occurs in the Norwich Sacrist's Roll for 1274-75, as follows, "*Pro stango Get et operatione fenestrarum et stipendiis de verrers usque festum sancti Michaelis*, 32s. 9½d.," which I quote from Mr. Heaton's paper; and it again occurs in the exchequer accounts of St. George's Chapel, Windsor, 1351-52, "*Johanni-Geddyng pro vj libris de Geet emptis pro pictura vitri vjs*," and in the same year in the Account Rolls of St. Stephen's Chapel, Westminster, where payments are entered "for arnement, rosyn and geet for the painting of the glass"; and again, "for grinding geet and arnement for the painting of the glass."

The resin was for fixing the pieces of glass to the easel whilst being painted, so did not require grinding; the arnement was the red iron oxide; therefore "geet" was the flux. Although they called it jet, I do not for a moment believe the mediævals actually thought it was real jet. We are always rather liable to underrate their cleverness than to over-estimate it, and there is plenty of evidence to show that those skilled craftsmen

\* *Journal of the Royal Society of Arts*, March 15 1907.

could discriminate between a precious stone and what was merely coloured glass, and between black glass and true jet. For instance, in the catalogue of Henry VIII.'s jewels we read:

"Item a Marmayde (mermaid) of golde, bering (bearing) a salt of byrall . . . the cou (cover) garnished w<sup>t</sup> iii light Saphures or glassis, and oon the same couer iiij glassis like Rubyes.

"Item. A crowne garnished w<sup>t</sup> glassis like Saphures and balacys (Balas rubies)."

Again:

"Item. oon flagon of Jette or touche (black marble) garnished with silver."

Now, we know that the above flagon could not have been real jet, as this material is too fragile, and not found in sufficiently large pieces from which even the smallest specimen of hollow-ware could be formed.

Mr. Heaton, in his valuable paper, which I have had cause to refer to before, said that amongst the specimens of Roman jet from Silchester which he examined only one was true jet, the others being imitation, and made of glass, as most of the articles sold to-day which pass for jet are also.

The probabilities are, therefore, that the above flagon was black glass, and one of the commonest uses to which this material was applied was in forming the beads of which the *preclae*, or rosaries, as we should call them, for counting prayers upon, were formed.

These rosaries were always referred to in mediæval times as a pair of beads. Thus Chaucer, in describing a lady, says: "A peire of bedis eke she bere" (Rom. Rose, 7372). The centre of the bead-making industry for many centuries was Venice, whence they were exported to all parts of Europe; they are generally formed of a lead glass, which on account of its ductility enables it to be drawn out into long tubes, which on being cut across into small sections form beads. Round beads are formed by these pieces being held on a wire and turned whilst being heated in the flame. They were made of various colours, and very often black, in order to imitate jet, which being comparatively rare, and difficult to drill and polish in order to make beads, was therefore expensive; so that black beads, which could be

cheaply and easily made of glass, would find a ready sale amongst those who wished to make a display at a cheap rate. Hence we read of "geete, or blake bedys," and being made of lead glass, and therefore of a highly fusible nature, they were the easiest form of procuring a black or otherwise coloured flux for glass-painting, so that they were regularly used for this purpose. Walter Gidde (1615), in his recipe for a "faire Blacke," tells us to use scales of iron and copper and "halfe as much Teate, and stamp them into smal powder," evidently referring to beads. That imitation jet beads when ground up make a practicable black flux has been proved by Mr. Heaton, who in his experiments produced a good enamel with these, which he had bought as real jet to experiment upon, and in a later paper\* he pointed out that, whilst the modern enamel under the microscope shows particles of pigment embedded in a colourless flux, the mediæval appears as minute grains of oxide in a deep brown matrix of flux. These black beads, then, would afford a black flux in an easily obtainable form; but, as I shall presently show, when black could not be procured, or when, as in later times, coloured enamels were required, beads of various other colours but of similar composition were used.

Amongst the list of tools and materials in the glass-painter's shop at Durham in 1404 there were "ii par de bedys pro deauriacione in vitro colorato." Again, in 1471 the Dean and Chapter of York were finishing the large tower of the minster with stained glass and decoration, and Matthew Petty, brother of Sir John Petty, the glass-painter, and Lord Mayor of the city, was doing the glass work; and amongst the plain quarry glazing he placed forty-eight "peynes," or panels, of heraldic coats of arms, and an item appears in the list of materials purchased for the work which shows that they paid "William Teele, of York, for 40 pairs of beads of yellow glass for the colours of the same panes, 12d."†

These beads were yellow. We have before

\* *Journal of the Royal Society of Arts*, March 18, 1910.

† "Willelmo Teele de Eborum pro xl. paribus preclarum de yalow glass pro coloribus eorundem peynes. xijd."—Brown's *History of York Minster*, p. 251.

seen that a favourite material for beads in mediæval times was jet, but to possess a rosary made of real amber was, for a similar reason to that which made real jet costly, an expensive luxury. A demand creates a supply, and mediæval manuscripts are full of recipes for producing imitation amber beads from all sorts of materials, ranging from albumen (which I shall refer to later) to glass. The latter material had only to be coloured yellow and the thing was done. The Bolognese MS.,\* circa 1435, Art. 272, gives instructions how "to make yellow glass for paternosters or beads," and the recipe contains as much as five parts lead to one of sand; and Walter Gidde (1615) instructs that for a blue enamel you shall "take beades of blew glas, and beat them into poulder in a brazen motter"; whilst *The Laboratory or School of Arts* (1755) says: "Glass colours ready prepared are glass enamel which is brought from Venice in cakes of several sorts, also the small glass beads that are brought over from Germany, especially from Franckford on the Main;" and for green enamel directs that green rocaïlle or small green beads shall be ground with brass file dust and menning.

Rocaïlle was lead flux composed of one part silica to three parts of lead oxide, which is described by Hardicquer de Blancourt in his *Art de la Verrerie*, and frequently mentioned in glass-painting recipes after the sixteenth century. La Vieil says the best kind was brought from Venice, and Whittock, in his *Painter and Glazier's Guide and Art of Painting on Glass* (1827), says that "when vitrified it does not come out of the crucible in a mass, but in small yellow grains. These are very soft, and are useful in forming common yellow beads; it was formerly used as a flux."

Jet, then, to begin with, was black glass, with a lead base; but as time went on, and coloured enamels were required, the name was retained for flux of other colours, till finally it became a generic term for flux, whether coloured or not, and William Salmon, in his *Polygraphice*, 1701, gives a recipe for glass enamel containing jet, which is followed by one entitled "Artificial Jet for this Purpose," as follows: "Minium or

Red Lead p iij, Flint or White Pebblestones p j, mix, calcine, and grind them," which would be practically colourless.

The flux, then, of mediæval as well as long into Renaissance times was a lead flux; but instead of being obtained as in earlier times, by pounding up the green window glass, it was used in the easily obtainable and handy form of glass beads, generally black, except where a coloured enamel was required. We are not concerned with that part of the subject to-night, but I think the above evidence taken together fairly bears out the theories which have been advanced as to what "jeate" was, and there we will leave it.

We now come to the second part of our subject, having determined as nearly as possible of what the mediæval glass-painting colour was composed, and will consider for a few minutes the processes employed in painting it on the glass, and the way the ancient artists overcame the many difficulties of manipulation. I believe there are none of the arts of painting which present so many technical difficulties as painting on glass does, and this is partly on account of the nature of the material or ground, and partly occasioned by the peculiarities of the pigment. To understand these we will describe the main outlines of the process. The brown enamel, or "colour," as glass-painters call it, is ground up either with water or turpentine, and a sufficient quantity of binder having been added, either gum or fat-oil, or some similar essential oil or varnish, to make it both adhere to the glass and flow properly from the brush, the main outlines are painted on the glass; and these having dried, a wash of enamel, ground as before in water, to which just sufficient gum has been added to enable it to be moved by gradual strokes of a fairly stiff hog-hair brush, is passed quickly over the whole piece of glass by the aid of a broad flat brush, and this coat is then distributed evenly by being lightly dabbed all over with the ends of a flat-ended brush of large size, to give an even coating and eradicate brush marks, or gently smoothed out with a flat brush, made for the purpose, of badger-hair. When this second coat, which is thin and semi-transparent and gives the half-tones, has in turn dried, the lights in the painting are obtained by re-

\* No. 165. R. R. Canonici Regolari. Library, Bologna.



moving it gradually where wanted with a stiff dry brush, without any pigment, and the sharpest lights are obtained by removing strokes with a quill or stick sharpened to a point for the purpose. These are the main lines of the process put as plainly as I can, and stated in as few words as I am able to put it; but I must here remark that nowhere outside our schools of art, and such places where they profess to teach glass-painting, is it done as simply as this, there being many variations and elaborations introduced by the different studios, not so much to overcome some of the technical difficulties I shall presently point out, as to attain a more highly-developed technique on the glass, and partly to obtain various effects and bring out the qualities and feeling of design and draughtsmanship which each studio is endeavouring to carry out, each one having its particular point of view or manner, and not deviating from it. The first difficulty arises from the slippery nature of the glass surface to which the outlines are applied, and renders it impossible for the colour to obtain any physical hold upon the surface of the glass, as in water-colour painting upon paper, where the pigment is not only held on whilst succeeding washes of colour are washed over it, by the rough surface of the paper; but is partially absorbed into the paper itself, and is not therefore liable to be completely washed off except under the hand of a very inexperienced artist. But in glass-painting, if the outlines have been mixed with gum only, when the wash or matt is applied all over them and they are then subjected to the friction of the hairs of the brush to smooth out and distribute this second coat; the fine lines are at once completely removed and the thicker ones so blurred, through the water in the second coat dissolving the gum in the traced lines, that they are rendered shapeless. I do not mean that to pass a water matt over a water-traced line is impossible, as the glass-painters in many studios do so regularly, and never wash up a line, even the finest; but it is a matter of great delicacy, and can only be attained by years of practice. To overcome this difficulty various methods have been introduced, the chief of which is either to fire the outline on in the kiln or else mix the outline colour ground in turpentine with

an essential oil, so working with alternate coats of oil and water colour; the oil cannot, therefore, be removed by the water-colour coat or the water by the oil. So much for rough outline of modern methods of painting, and now to get back to our mediæval artists and their work.

We have seen they had four methods of procedure at their disposal: they could either first fire the traced lines on and then shade the work without fear of losing the drawing. or they could mix the outline with water and paint over with a colour mixed in oil; or they could reverse the process and pass over the traced line which had been ground in oil with a matt of water-colour (the more likely procedure of the two); or else, if very expert, they could put on both coats, outline and matt, in water-colour. To take the last question first, Was the mediæval glass-painting done entirely in water? To arrive at a conclusion as to how a piece of artistic work, such as an oil-painting, for instance, was produced, you are more likely to see the method from an unfinished piece rather than from a completed one, and from the work of an inferior artist rather than of a highly trained one, and we have documentary evidence in the St. Stephen's Chapel Account Rolls, if we cannot rely on the ordinary grounds of reason, that there were inferior artists—men who carried out the less important parts of the painting of windows, as well as apprentices and learners—in those days, just as there are to-day; yet not in the most obscure corners of a window nor the most unimportant pieces of tracery work do you ever see a traced line over which a matt has been washed that has moved or blurred in the slightest degree. One would surely think that somewhere a fine line would have moved, perhaps under the inexperienced hand of a learner; but no, they are always clear and crisp. Were they, then, fired on? If so, being indelibly fixed, they cannot be removed with the stick or quill point to obtain fine lines in hair, etc., when the shading of the piece is being done; and this is thought to be a great drawback amongst glass-painters, as the freedom with which lights can be flicked off, through traced lines or across them, according to the will of the artist, is one of the charms of glass-painting. Besides which the process necessitates

the glass being fired twice—once for the traced lines and once for the shading colour ; and when we remember the enormous amount of painted glass being produced in mediæval times, certainly more than is being done to-day, and the primitive methods available in those days for firing, this would entail considerable work. The evidence of actual glass-paintings from the earliest times till almost our own day is, however, emphatic that the traced line never was fired on first. And I am able to make this statement with more assurance, having had an opportunity of closely examining work both mediæval and Renaissance, and also a wonderful collection of clever Swiss work, at close range, whilst it was being restored in the studio, and have prepared slides from portions which serve to illustrate the methods of painting.

I am unable to show you a photograph of any work earlier than the fourteenth century which authenticates this statement, as corrosion and so forth would obscure the points I should like to draw your attention to in the photograph ; but of various pieces of glass of early date I have examined, none gave evidence of having been fired before being shaded.

The first specimen I can bring before you is a piece of fourteenth-century glass, the head of a donor, from St. Denys' Church, York. You will notice the head has been outlined and then a tone placed under the eyes, and, as was usual at that period, entirely over the hair, so as to give it a brown tone. In one part a scratch, evidently caused through careless handling before firing, has removed the second tone, and also passed right through the traced lines. This could not have occurred if the traced lines had been fired on, proving that they were not.

The next instance is from some fifteenth-century glass in my father's collection. It is painted with the regular outline and stipple shading. You will notice a scratch, also the result of an accident, which passes through both traced lines and shading, whilst on the small canopy figure the painter's hand has slipped, with the result that the stick-light has passed through the outline and stipple. Scratches occur through outline and stipple in the two right-hand heads from St. Denys'

Church, York, in three places ; and in the right-hand head the stick-light has been taken clean through the traced line at the spot indicated and at the bottom of the moustache. Both these specimens have been painted on both sides of the glass.

Coming to Renaissance times, in the panel in Normanton Church, Yorks, there are many places where the stick-lights have been taken with the utmost facility through traced lines and three succeeding coats of matt. The traced line, then, was not fired on, nor was the glass painted entirely in gum colour ; so unless the old glass-painters understood some method which, if not unknown to-day, at least has been allowed to fall into disuse, the glass must have been painted either by mixing the outline colour with oil and passing a water-matt over it, or reversing the process and tracing in water and shading in oil. But there are many reasons why it is most unlikely that either of these methods was adopted. In the first place, if the traced lines have been done in oil—*i.e.*, turpentine and fat-oil, or similar unctuous vehicle—and dried, they adhere fairly firmly to the glass, and offer some resistance to the free passage of a quill through them for taking out lights ; yet on mediæval and Renaissance glass-paintings the outlines have yielded at once to the freest quill work, and the examples of scratches which have accidentally occurred before firing, which we have previously noticed, show that the traced lines were only sufficiently tightly held to the glass to allow of the after-manipulation. Yet, on the other hand, if the outlines had been put in with gum colour and the shading in oil, it would have been necessary to have had a slight matt, as it is called, or thin smooth coat of water-colour, all over each piece, in order that the shading of folds of drapery, etc., could be successfully carried out, as the smooth surface of the glass does not allow of oil-colour being manipulated on bare glass, but a ground becomes necessary in order partially to absorb the oil in the colour and give a ground for working on ; yet I have never come across a case in mediæval work where this method has been adopted.

(To be concluded.)



## The Antiquary's Note-Book.

### SIDE-LIGHTS ON WINCHESTER IN THE REIGN OF HENRY VII.

(1495-1496).



THE City Chamberlain's Account is a long roll of parchment fairly well preserved, save the leading skin, which fixes the year of the reign as the twelfth, and gives us one more proof of the omissions in the old list of mayors, for the mayor mentioned in the manuscript, Philip More, is not included. Moreover, the value of the Black Book of Winchester, which is at the British Museum, is in evidence by references to entries therein. It is a pity a transcript cannot be obtained for the city. Philip More after election rode to Westminster to take the oath in the Court of Exchequer, as had always been the case till Henry VIII. by Letters Patent permitted the mayor to be sworn before his predecessor and his "peers." The riding to London cost 40s. The Mayor and Auditors of the Chamberlain's Account always had "victuals," which included drink, and came to 9s. 4d., which must be multiplied by ten to estimate the modern equivalent. A present of four peacocks costing 10s. 1d. and two swans costing 6s. 8d. sent to the Lord Arundel was no doubt a judicious gift—one would like to know why the gifts were made. The carriage to Arundel Castle cost 5s. 5d. Bread, or rather cakes and wine, 1s. 10d., were given to Lord Audley. His son also was similarly treated, 1s. 4d.; also the Justices of Assize, 2s. 6d., at their first Assize, and similarly at their second at the Feast of St. James, and on the morrow of the same feast 1s. At the Feast of Corpus Christi the mayor and his brethren walked in the procession, and a torch or great candle cost 2s. 8d. In honour of a benefactor John Blake was carried at a cost of 2d. There seems to have been a seizure of goods and chattels, for the mayor and his company went to the house of Edith Hoppy to view divers goods seized by order of the mayor, cost 3s. 8½d. Lord Burklely had cakes and wine, 2s. 6d. Benefactors were until the Reformation regularly honoured, thereafter

they were forgotten. In this Roll there are obits of John Lock and Richard Gater, 10s., and of Mark Le Fayre (or Vayre) and other benefactors, 8s. 2d. Mark Le Fayre was mayor and citizens' representative in several Parliaments, and owner, and for a time occupier, of the Hospice Le George. He bequeathed the George and other properties to St. John's Hospital, the almsfolk of which enjoy his bounty and that of Ralph Lamb to this day. We are glad to know that the trustees intend to commemorate them and other pious founders by a tablet perpetuating their names and dates of donations. Peter Osmondelay rode to the Bishop of Winchester (Langton) at Oxford on divers city negotiations, 2s. 8d. Doubtless he visited New College for refreshments. We come across one of the King's ministers, Doctor Morton, who had cakes and wine, 1s. 7d. He was a financial help to Henry, and is known in history as "Morton's Fork," because presumably he squeezed people for fees, fines, etc.; in fact, made them "fork out." The High Sheriff at the Castle received the usual cake and wine, 2s. 4d., by command of the mayor, as did the Lord of Surrey to the same amount. Richard Jaye, presumably a legal practitioner, received a fee of 20s. for his advice at the Bishop's Pavilion Court, St. Giles Fair, touching city business. There was a good deal of "unrest" or "treason" in Henry's reign. In this Roll there is this evidence of perhaps the Cornish Rebellion. To the mayor at the time of the insurrection to watch and guard the city 33s. 4d., and the same sum to William Stock the constable, and to John Baker for the same cause 1s. Lucie Frye's obit cost 3s. 4d. Amongst fees and stipends are the Chamberlain's 53s. 4d. for collecting the quit rents. John Gander, town clerk, 3s. 4d. for writing the Roll. The mayor's Sergeant-at-Mace 3s. 4d. The seneschal of the Hospital of St. John the Baptist for services and celebration of Mass in chapel, 26s. 8d., and the above Richard Jaye, his yearly fee 20s. as counsel for the city. The minstrels of the King and Queen and Prince visited the city and received 26s. 8d., and the town minstrels at the Feast of the Nativity of St. John the Baptist 2s. Westgate was repaired at the time of the insurrection, and there is an entry of two

days' work at prison on the Westgate at 10d. per diem, 1s. 8d., and for a key 3½d. There is a curious entry of the Town Clerk and another riding to York (Eboræ) and Scarborough to the King's Court relative to some dispute with the Bishop as to the office of coroner. The cost appears to be 47s. 6d. We wish we had their journey set out—inns, maintenance, horse meat. It would be intensely interesting. We wonder if it appears in the "Black Book." Le Ermyttes Tower, where now is a modern summer house and Northgate, and the walls thereabout were repaired, 46s. 8d.

W. H. JACOB.



### At the Sign of the Owl.



AN Exchange Company's telegram from Paris, dated September 1, said: "Travellers arriving in Florence state that the English, Russian and French pavilions at the Printing Exhibition at Leipzig, containing marvellous art collections, have been burnt. They allege that no assistance was lent by the city to stop the fire." The British section of the Exhibition contained valuable Shakespeareana, Byron manuscripts, superb examples of modern press-work and of modern fine-art production, splendid specimens of artistic bookbinding, and a very fine and representative display of the work of nearly all the best British publishing-houses. Fortunately there is good ground for hope that the safety of most, if not all, of the British exhibits was assured. The *Athenæum*, September 5, said: "We are happy to be able to state, on high authority, that there is every reason to believe that the Commissioner for the British Section, Mr. Wyldbore Smith, was able, before he left Leipzig, to arrange for the safe custody of all the loan exhibits under his charge." At the same time, I must offer sincerest sympathy to our Russian and French *confrères* in their loss through this deplorable example of the real worth of the much vaunted German "culture."

The building in which the British collection was enshrined was thus described by the special correspondent of the *Times* on the day of opening, May 9 last: "The Tudor house with the Shakespeareana and the books occupies a fine site near the junction of two roads, and has been crowded with visitors all day. Standing well away from the other buildings, within its own charming sunk Tudor Garden, it is a conspicuous object, and its grey walls and mullioned windows, which are soon to have delicate armorial lights, make it most attractive."

The *South Wales Daily News*, August 19, said: "The Earl of Lisburne has caused a well-preserved Welsh black-letter Bible in Llanafan Church to be kept in an oak cabinet with an oak cover. The book is a copy of the first edition of Bishop Parry's Bible (1620), and was presented to the church by the parishioners in the seventeenth century."

Mr. Percy W. Lovell, the Secretary of the London Survey Committee (27, Abingdon Street, S.W.), is seeking for information as to the whereabouts of the Rate Books kept by the overseers of the poor for (a) the parish of Hammersmith (originally a chapel-of-ease of Fulham) and (b) the parish of St. Pancras. The books that are in the possession of the Borough Councils do not in the former case go back earlier than 1795, and in the latter are certainly not earlier than 1800.

A very large proportion of the books originally intended for autumn publication is being held over in consequence of the war. It is difficult to say which of those already announced will appear and which will not, but books in any way related to the art of war are not likely to be delayed. Among the latter may be classed vol. v. of Professor Oman's *History of the Peninsular War*, which is to be issued by the Oxford University Press. It is also announced that this Press is preparing for publication a monograph on a branch of Roman military history which has not previously been made the subject of a separate work—the *Auxilia of the Roman Imperial Army*, by Mr. G. L. Cheesman.



Among Messrs. Smith, Elder's announcements I notice two attractive titles—*From the Old South Sea House: Being Thomas Rumney's Letter-Book*, 1796-1798, edited by Mr. A. W. Rumney; and *Italian Gardens of the Renaissance, and Other Studies*, by Miss Julia Cartwright. A particularly interesting announcement is made by Messrs. Chatto and Windus, who promise *The Book of the Bayeux Tapestry*, by Mr. Hilaire Belloc. This will contain a reproduction of the entire tapestry in seventy-six coloured panels. Mr. Belloc's text will be chiefly concerned with the military significance of the work and its bearing upon the Norman Conquest of England.

The *Times Literary Supplement* of August 27 announced that Messrs. Sotheby had issued an edition on fine paper, with a printed list of prices and purchasers' names, of their excellent catalogue of the Huth Library sale, part iv., letters I to L. "This fine-paper edition of the catalogue," said the *Supplement*, "contains a facsimile, beautifully produced in colours by Mr. Walter Grigg, of one of the large paintings in a sixteenth century Italian Lectionary which once belonged to Count Cicognara, and also to Sir W. Tite, before Mr. Huth bought it."

The new part of the *Journal* of the Gypsy Lore Society, vol. vii., part iii. (21a, Alfred Street, Liverpool), is mainly filled with Mr. F. G. Ackerley's annotated vocabulary of the dialect of the nomad Gypsy copper-smiths; but there are also a "Bulgarian Gypsy Folk-Tale" recorded, with translation and notes, by Mr. Bernard Gilliat-Smith, and sundry reviews.

Mr. W. B. Gerish, of Bishop's Stortford, has prepared an Index Nominum to vol. iii. of *Hertfordshire Parish Registers (Marriages)*, edited by Mr. T. M. Blagg, F.S.A., and Mr. T. Gurney. Genealogists may be glad to know that Mr. Gerish kindly places this Index freely at the service of anyone, at his house, or inquiries will be answered if a stamped addressed envelope be enclosed.

Messrs. Macmillan's autumn announcements include *Highways and Byways in Lincoln* VOL. X.

*shire*, by Mr. W. Franklin Rawnsley, illustrated by Mr. F. L. Griggs; *The German Excavations at Babylon*, by Mr. Robert Koldewey, translated by Miss Agnes S. Johns; and *An Introduction to Field Archaeology as Illustrated by Hampshire*, by Dr. J. P. Williams-Freeman. Messrs. Black will issue a revised edition in two volumes of the late Mr. W. Carew Hazlitt's work on *The Venetian Republic*, prepared in accordance with the author's wishes by his daughter, Miss Hazlitt, and Mr. A. E. Thiselton.

I note with regret the death, at the beginning of September, of the Rev. Charles Edward Laing, Vicar of Bardney, Lincolnshire, who did so much hard work through a series of years in connection with the successful excavations on the site of Bardney Abbey.

The Vatican Library has, by a recent gift of His Holiness the late Pope, come into possession of an important collection of maps and plans. This includes an engraved map of the environs of Rome for a distance of about twenty miles in each direction, on the scale of about two inches to the mile. It bears the date 1547, and is unsigned; but Mr. Horatio F. Browne has discovered the Venetian privilege for it, from which it appears that its author was a Florentine, Eufrosino della Volpaia. It is rather a bird's-eye view than a map, the projection not being accurate, but the details (roads, farms, streams, woods, cultivation, etc.) are very well shown; and it is the largest map of this district known until comparatively modern times. Though it is engraved on six copper plates, and served as the original of Ortelius's map, it has remained unknown until now, and the Vatican copy is unique. Dr. Ashby has written the text to the publication in facsimile made by the Vatican Library in a series which it is now issuing ("Le Piante Maggiori di Roma dei secoli 16° e 17°").

The *Athenæum*, September 19, said: "It should be widely known that the authorities at the Record Office have lately taken active measures to recover certain public records which had passed into private ownership by

some undiscovered means. An antiquarian dealer—Mr. F. Marcham of New Southgate—offered for sale some Surrey Circuit records of the sixteenth and seventeenth centuries in a printed catalogue which he circulates, whereupon the Master of the Rolls, acting under the powers of the Public Record Office Act of 1838, issued a warrant, countersigned by the Lord Chancellor, for taking possession of them. They were immediately surrendered by Mr. Marcham, who also, with much public spirit, handed over other Circuit records relating to Kent and Sussex which he had previously advertised for sale, but which had escaped notice.

"It is to be presumed that similar action will be taken in the future by the authorities in cases of manuscripts which are undoubtedly public records."



The little town of Binche, near Mons, which figured prominently in that first despatch from Field-Marshal Sir John French, which will become a great historic record of British stoic gallantry in the most trying circumstances, was the scene some years ago of an ingeniously planned hoax. A number of well-known book-lovers in France and Belgium received a catalogue of a remarkable library to be dispersed at Binche. There were only 252 items in the catalogue, but all these were unique examples, for, it was announced, "the late owner, M. de Fortsas, would destroy any book in his collection if he discovered that another copy was in existence." As may be imagined, the issue of the catalogue caused a sensation in the book world. On the day appointed for the sale, swarms of collectors, including representatives of several national libraries, descended on Binche, only to find that both de Fortsas and his blue-bird library were myths.

BIBLIOTHECARY.



## Antiquarian News.

[We shall be glad to receive information from our readers for insertion under this heading.]

### PUBLICATIONS OF ARCHÆOLOGICAL SOCIETIES.

No. lxx. (vol. xvii., No. 2) of the *Proceedings* of the Cambridge Antiquarian Society is mainly occupied by a paper of very great interest on "The Reformation of the Corporation of Cambridge, July, 1662," by Dr. W. M. Palmer. This is based on the notebooks of Sir Thomas Sclater, Justice of the Peace for Cambridgeshire from 1660 to 1684, which are preserved in the Bodleian in "three small manuscript volumes bound in brown sheepskin, and each of them fastened with two metal clasps." The title of the paper does not at all indicate the width of its scope nor the variety and attractiveness of its contents. It deals largely with the proceedings of the Commissioners for regulating Corporations—hence the title—but it also gives a great amount of detailed information regarding the work of a country town Justice of the period, incidentally affording vivid glimpses of contemporary social life. A biographical note on Sir Thomas Sclater is appended. The part also contains a note, with fine plate, on "A Saxon Brooch from Brislingcote, near Burton-on-Trent," by the Rev. G. M. Benton; another by the same author on "A Damask Linen Cloth woven with Sacred Designs and dated 1631"; and a short paper by Mr. H. H. Brindley on "Medieval and Sixteenth-Century Ships in English Churches."



The inaugural meeting of the Hunter Archaeological Society of Sheffield was held on May 13, 1912. At the end of 1913 its membership had increased to 230; and it has now issued vol. i., No. 1, of its *Transactions*, a large octavo part of 134 pages, with illustrations, which reflects very great credit on so young a Society. Hallamshire students will accept it gratefully, and will look expectantly for more, though we rather wonder how the Society can hope to do much in the way of publications on so small an annual subscription as five shillings. The part before us opens appropriately with a brief account, by Mr. C. Drury, of Joseph Hunter, F.S.A., the historian of Hallamshire, whose name the Society has adopted, accompanied by a bibliography of his works. Mr. S. O. Addy follows with a quite delightful paper, abounding in valuable local detail, on "The Customs of Hallamshire." Next Mr. Edmund Curtis prints two *Inquisitions post mortem*, taken on Farnival property in Sheffield and Hallamshire, of 1332 and 1383 respectively, with translations and suggestive comment. A short account of "Lady's Bridge, Sheffield," by Mr. J. R. Wigfull, leads to an excellent study of "Ye Racker Way," an old bridle-road leading out of Sheffield, by Mr. T. Walter Hall. The veteran Mr. R. E. Leader supplies a study of considerable local topographical interest in "The House at the Church Gates," and Mr. W. T. Freemantle contributes a bibliography of the Rev. Alfred Gatty, D.D. The state of Hallamshire roads a century and a quarter ago is illustrated by extracts from "An Old Hallam

Nether 'Rate-Book (1780-1797)," sent and annotated by Mr. T. Winder. A short account by that venerable archaeologist, Canon Greenwell, of the late Rev. R. A. Gatty, with fine illustrations of some articles in his collection of ancient local furniture; a description, by Mr. T. Winder, of various recent "Archaeological Finds in and around Hallamshire"; and an account of a hoard of coins discovered in Sheffield last October, by Mr. S. G. Harrison, with some miscellanea, complete this admirable publication.

The new part (vol. xiii., part 4) of the Essex Archaeological Society's *Transactions* contains six papers of varied interest. Perhaps the most important is Mr. A. W. Clapham's sketch of the architectural history of "The Augustinian Priory Church of Little Dunmow," and account of the excavations on its site recently conducted by the Morant Club. Mr. Clapham supervised those excavations, which resulted in the uncovering of various foundations, mostly very rough, but sufficiently perfect to enable the plan of the eastern half of the church to be laid down with approximate accuracy. They also showed that the church was of imposing dimensions. Mr. Clapham's account is accompanied by a plan and various illustrations, including a plate in colour showing fragments of paving-tiles (? late fourteenth-century) found during the excavations. Another illustrated paper of considerable interest is "On Certain Carvings in Saffron Walden Church," by the Rev. G. M. Benton. Mr. Wykeham Chancellor writes on "Laver Marney Tower," and Dr. J. H. Round on "White Notley Hall." The other two papers are "Bequests relating to Essex," taken from Calendar of Wills proved and enrolled in the Court of Husting, London, with additional notes, by Mr. A. B. Bamford, and a further instalment of Mr. William Gilbert's "Token Coinage of Essex in the Seventeenth Century." The part also includes sundry Archaeological Notes, illustrated, reports of meetings, etc., and the 1913-14 Report of the Colchester Corporation Museum.

The *Journal* of the Friends' Historical Society (vol. xi., No. 3) prints four hitherto missing letters from George Fox to his wife, 1673-74. These have turned up from Northumberland, Devonshire, London, and Pennsylvania, respectively. Professor G. Lyon Turner continues his transcript of "Presentations in Episcopal Visitations, 1662-1679," and the part contains the usual variety of notes and anecdotes illustrating early Quaker life and activities. Mr. Norman Penney continues his valuable bibliographical notings under "Friends in Current Literature."

In the issue of the *Journal* of the Cork Historical and Archaeological Society for April-June, 1914, Dr. P. G. Lee continues his "Notes on Some Castles of Mid-Cork," full of valuable detail and freely illustrated. Mr. J. M. Burke discusses "Some West Cork Place-Names," and the transcript is continued of the "Pipe Roll of Cloyne," made by Dr. R. Caulfield, transcribed by Canon O'Riordan, and annotated by Mr.

James Coleman. Colonel The O'Donovan sends a short note, with illustrative photograph, on a cromlech in a remote position at Altoir, near Toormore, and four and a half miles west of Schull; and there is a long account of Sir H. B. Hayes, a local notoriety of a century ago. Besides Notes and Queries and Reviews, the part also includes a further separately-paged instalment of Colonel Grove White's carefully prepared and freely illustrated "Historical and Topographical Notes, etc., on Buttevant, Castletownroche, Doneraile, Mallow, and Places in their Vicinity."

#### PROCEEDINGS OF ARCHÆOLOGICAL SOCIETIES.

A meeting of the SOCIETY OF ANTIQUARIES OF NEWCASTLE was held on August 26 in the Castle, under the chairmanship of Mr. J. C. Hodgson, who announced that the Council had, subject to the approval of the members of the Society, decided to grant a pension to Mr. John Gibson, who had served the Society for many years as warden or caretaker of the Old Castle; also that Mr. Joseph Ryan had been appointed to relieve Mr. Gibson of the "labourer's" part of the duties appertaining to the office.

Mr. R. Blair, one of the Secretaries, read a note by Mr. W. H. Cullen on an elaborate chest in Swine Church, Holderness, of the so-called "Armada" type. There was exhibited, through Mr. Cullen, a glazed figure and a basket taken from a tomb at Thebes.

Mr. R. Blair read a note by Mr. W. Brown, of Sowerby, Thirsk, regarding the Rectory of Rothbury in the fourteenth century. Dr. Bradshaw read the concluding part of an interesting paper on "A Northumberland Lay Subsidy Roll."

An enjoyable time was spent on August 28 by a large number of members of the EAST RIDING ANTIQUARIAN SOCIETY at South Cave, visiting several of the local places of interest. The party first paid a visit to the castle, where, by permission, they were conducted through the various rooms. Mr. W. Richardson gave much interesting information regarding Cave and the Barnards, who were for many years associated with the castle. He said there were numerous references to the place in the Domesday Book, and it probably had a much earlier existence, reaching back into a period prior to the Roman occupation. Many relics were frequently found which gave evidence of Roman occupation.

After referring to the Barnard family, which settled in Holderness at an early date, Mr. Richardson said Thomas Barnard was Mayor of Hedon in 1472, William Barnard Mayor of Hull in 1602, and Sir Edward Barnard Recorder of Hull from 1669 to 1684, whilst he was also Recorder of Beverley. It was interesting to note that Captain Charles L. Barnard fell at Waterloo, aged twenty-five years, and was buried on the field of battle. There was a tablet to his memory in the chancel of the church. The castle, he explained, contained many articles of value. One

of the Mr. Barnards about a century ago was a great connoisseur. The late Mrs. Barnard sent a Louis XV. marqueterie commode to Christie's, in London, and it realized the large sum of £4,100.

Proceeding, the speaker said an old tradition had prevailed for nearly a century that John Washington, the general's grandfather, emigrated from South Cave in 1657, and the South Cave Washingtons might have been members of the family from which the President sprang, but after going into the matter thoroughly he could find no evidence of such. John Chappelow, who appeared to have been a shopkeeper at South Cave, issued his own halfpenny token in 1668. There were now four tokens to be found, of which one was in the Hull Museum and two in the speaker's possession.

At the church, which was next visited, Mr. Richardson gave many interesting particulars of the ancient structure. The first Vicar, he said, was named Thomas in the fourteenth century. At York he had found the original will of this Vicar, and it was a very interesting one. The font of the original church, which was of Saxon times, had now been replaced in the church.

The visitors were afterwards shown the valuable and ancient church plate, in which much interest was taken. Later a visit was paid to the residence of Mr. Richardson, who exhibited his fine collection of Roman and other antiquities.

The third excursion of the season was undertaken on Saturday, September 12, by members and friends of the BRISTOL SOCIETY OF ANTIQUARIES, and despite the bad weather a very interesting afternoon was spent. The destination was the Pensford, Publow, and Stanton Drew district. By kind permission of the Rev. H. J. K. Thompson the churches of Pensford and Publow were inspected. The former, dedicated to St. Thomas of Canterbury, dates back to the fourteenth century. The font is now the only surviving feature except the tower. During a severe inundation in 1889 the interior of the church was four feet under water. Publow church of All Saints is famous for its fine "Somerset" tower. In 1861 it suffered from lightning. Inside is a pulpit of carved oak made out of old pews. The party next proceeded to Stanton Drew, noticing on the way a huge recumbent mass of sandstone known as Hautville's Quoit, and said to be a brick in the Stanton Drew buildings. At Stanton Drew tea was served, and the visitors were met by the Rev. A. W. Woolverton, who very kindly acted as guide. Tea over, the fine old parish church was inspected. The Rev. A. W. Woolverton, in an excellent address, pointed out the interesting features thereof, including the font, which belongs to the early Norman period, the lower part of the tower (thirteenth or fourteenth century), the bosses on the roof (Caroline or Jacobean) the fifteenth-century doorway of the porch, and the apparent signs of a thirteenth-century window in the north wall of the old chancel. Disposing of the sacred edifice, the Rev. A. W. Woolverton then directed attention to the famous stones, which are in the immediate vicinity of the church. He quoted Dr. Lloyd Morgan (who lectured before the society on the same subject not long ago) as being of opinion that the stones were

erected by the Celtic bronze folk (Belgae), or more probably their Neolithic precursors. It is commonly believed that the stones were erected for astronomical purposes. In proposing a vote of thanks to the Revs. A. W. Woolverton and H. J. K. Thompson for their kindness, Mr. J. T. Francombe (president of the society) feelingly referred to the present grave state of affairs in the country, and complimented those present in "carrying on business as usual." It was a mistake, he thought, to deprive caterers, printers, railway people, and brake drivers of their means of subsistence. Mr. W. F. Kuner (hon. secretary) was thanked for the excellent arrangements.

On Saturday, September 5, members of the HALIFAX ANTIQUARIAN SOCIETY visited Warley, Mr. T. Sutcliffe acting as guide. Going by tram to Luddendenfoot, the road past Kershaw House was taken. After crossing the stream dividing Midgley from Warley, the guide read a paper on the Warley Corn Mill. Originally this and others in the district were the property of the Lord of the Manor, the inhabitants being compelled to bring their corn to be there ground. Reference is made in the Wakefield Court Rolls, under date October 18, 1274, to the letting of the mill to Robert the Forester, of "Soureby," Philip the Forester, William the Grave, Soyer de "Soureby," William de Sallenstall, and Roger, his brother, at the rent of seventy-three shillings and fourpence per annum. Those who tried to evade the trouble of taking the corn to the miller, and the expense of grinding, by having hand querns at home, were, on conviction, fined. The business was a lucrative one, and the miller was generally one of the leading men of his district. Much interesting information of the Warley Corn Mill was given, and an account of its owners down to recent times.

Passing on to Roebucks, the scene of the affray between Michael Foxcroft and Samuel Wade for the trees growing in Craw Wood, reference was made to this trouble, and to the death of Samuel Wade, when the society visited Quickstavers in July.

A long passage, with the old oak doors at each end, secured by means of an oak bar drawn from a hole in the wall, leads to the front. The initials of Edmund Tattersall and his wife, "E. T. G." with the date, "1633," are over the porch at the front. This was the time when the timber-built house was cased with stone. In a room of the upper portion, used for storage, is an oak partition, being part of the timber structure. Extracts from wills give information concerning the owners of these old homesteads. In 1735 Thomas Barber had been in possession. He then surrendered it to Thomas Hoile. In 1771 the property was passed on to John Dearden, a member of a notable Warley family. In 1785, William Murgatroyd was in possession, another notable family, connected with the district for over 540 years.

The next place visited was Newlands. Here, by the kindness of Mr. G. P. Appleyard, who resides in the front portion, the visitors assembled on the lawn, where the paper on the history of the Oldfield family was read.



After tea, provided in Warley Congregational Schools, the Grange was visited. It is now the property of Mr. Summerscale and his brother, both residing there, the house having been altered to form two dwellings. In one room is an immense stone, forming the arch of what was at one time a large open fireplace. On this are the initials of Isaac Wilkinson and his wife Esther, and the date 1711. This fireplace is in all probability part of the timber dwelling, as the style is much older than the date. He was a popular minister at Warley Chapel, and died 1721.—S. H. H.—*Yorkshire Weekly Post*, September 12.



## Reviews and Notices of New Books.

[Publishers are requested to be so good as always to mark clearly the prices of books sent for review, as these notices are intended to be a practical aid to book-buying readers.]

**WINCHESTER CATHEDRAL CLOSE: ITS HISTORICAL AND LITERARY ASSOCIATIONS.** By John Vaughan, M.A. With 14 illustrations. London: *Sir Isaac Pitman and Sons, Ltd.*, 1914. Crown 8vo., pp. xiv + 282. Price 5s. net.

The late Dean Kitchin did a great amount of spade-work in the way of transcribing and editing much documentary material relating to Winchester and its Priory and Cathedral, but, having thus prepared the ground, left unwritten the book he might have done so well. We are not forgetting his excellent little work on Winchester in the "Historic Towns" series; his unwritten book is one on the Priory and the Close. Canon Vaughan makes full acknowledgment of his indebtedness to Dean Kitchin's work, and with this volume has filled the gap in a satisfactory manner. The book, indeed, is one of singular charm. Canon Vaughan writes not only with genuine affection for the beautiful old Close, hallowed by a host of memories, but from fulness of knowledge and with much grace of style. The Close retains but few relics of the ancient Priory. There are a few piers and arches of the Norman chapter-house; the ancient monastic gateway; the mediæval walls of the enclosure; the Prior's hall or refectory, which now forms part of the present deanery; part of the guest-house or pilgrims' hall (late thirteenth- or early fourteenth-century work) in Mirabel Close, on the south-east of the enclosure; and the fine vaulted chamber, now used as a dining room, in one of the Prebendal houses, with pillars probably of the first half of the thirteenth century, the original use of which has been a matter of much speculation. There is also the picturesque building, with much fine Jacobean woodwork, which stands just within the stately gateway, and is known as Cheyney Court—once the chief court of the Bishop's jurisdiction which existed

side by side with that of the Mayor and Corporation of the city. All these buildings, and remains of buildings, with other relics, provide the Canon with texts for delightful discourses. His pages reconstruct the ancient monastic buildings, people them with the quietly busy figures of days long gone by, and bring the reader into close relationship with that life which for century after century made the Priory of St. Swithun noteworthy among the Benedictine houses of England. All this may be found in the first part of the volume, which is devoted to the historical associations of the Close. The last two chapters of the section, which deal with "The Close Gardens" and "The Birds of the Close," are far from being the least attractive of the sixteen. The second part, which deals with "Literary Associations," is shorter. King Alfred and St. Æthelwold and St. Swithun are among the figures that cross the pages. But Canon Vaughan is here concerned chiefly with the growth of the once splendid Cathedral Library, and with the famous School of St. Swithun for the copying and illuminating of manuscripts; with the destruction that fell upon the library at the Reformation, and twice at the hands of Puritan troopers in Commonwealth times, when Chapter clerk John Chase, of honoured memory, made such splendid efforts at rescue and recovery; and with its re-establishment after the Restoration, beginning with Bishop Morley's bequest of some 2,000 volumes. A final chapter gives some account of the bibliographical treasures now to be found in the library. There are fourteen good photographic illustrations. The book makes delightful reading—it is, indeed, worthy of its theme; but why does the Canon write (p. 272) of "a fragment of an *incunabula*"?

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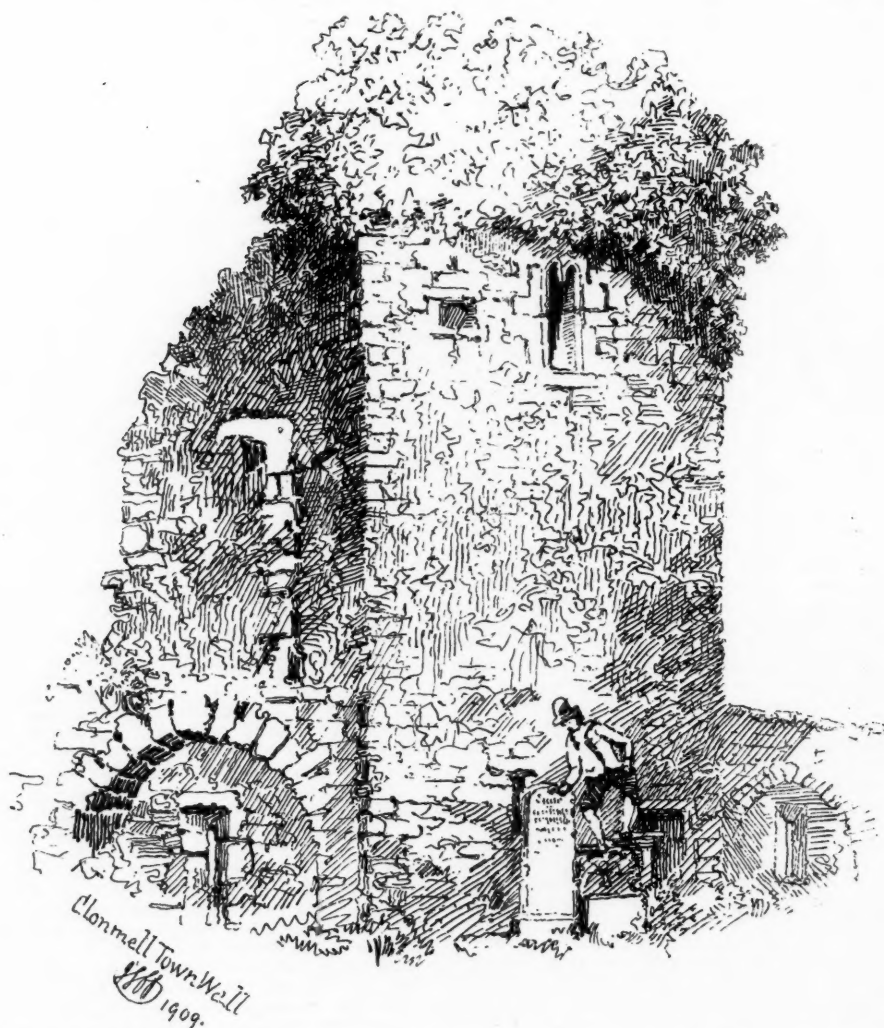
**THE TOWN-WALL FORTIFICATIONS OF IRELAND.**

By J. S. Fleming, F.S.A. Scot. Illustrated by the Author. Paisley: *Alexander Gardner*, 1914. Small 4to., pp. 90. Price 5s. net.

This unpretentious volume is really a contribution of much importance to the study of a neglected subject. There has been no previous work on this branch of Irish castellated architecture; and as the existing remains of town-wall fortifications are few in number, though formerly every important town in Ireland was enclosed and protected, and yearly tend to disappear, Mr. Fleming has done excellent service in bringing together his capital pen-and-ink sketches, with a few in wash, of the fragments that are still extant, supplemented by a few from old prints of others which have now disappeared, but which still remained in the last century. All early charters of incorporation of Irish towns imposed special obligations on the citizens "to protect themselves and their property by surrounding the town with sufficient fortifications, embracing walls of stone and essential gateways, to secure it against the assaults of 'our Irish rebels'; while for the expense of their erection and subsequent maintenance provision was made by a tax, or set of taxes, called the 'Coquet,' eventually known as 'the mural tax.'" The material was always stipulated to be stone. One remarkable feature, well illustrated in Mr. Fleming's sketches, is the difference in type between these wall structures and those of the castle proper. Most of the towers

were square, but of those which remain the great majority are circular. The towns with remains of town-wall fortifications which are here described, and most effectively illustrated, are Waterford, Wexford, Fore (co. Westmeath), Drogheda, Fethard (co. Tippe-

says: "There are two wall-towers, the masonry of one of which is too hidden by the luxurious [luxuriant] growth of ivy to enable its form to be defined; both, with the wall about at its original height, form the west boundary of the graveyard of the venerable



rary), New Ross, Kilmallock, Kilkenny, Clonmel, Athlone, Galway, Youghal, Kells, Trim, Athenry, Londonderry, Carrickfergus, Dublin and Limerick. We are courteously permitted to reproduce on this page one of Mr. Fleming's sketches—that of a wall-tower at Clonmel, co. Tipperary. Mr. Fleming

St. Mary's Church. The tower illustrated has a basement and an upper chamber, intercommunicating by a narrow stair in the wall; and this, with the town-wall itself, is looped for musketry. The tower's ivy-clad neighbour, of apparently similar form, the adjacent extramural proprietor has, by means of a

flight of steps, connected with his garden, which lies under the wall on its outer side. Neither tower, at a pinch, could accommodate more than ten men. The most favourable terms of capitulation were had from Cromwell by the town matrons' device of mounting the battlements with empty churns laid on their sides, thus, to the besiegers' dismay, displaying what seemed to be new and formidable engines of war, and pre-saging a tedious siege."

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NEWS OF A COUNTRY TOWN; BEING EXTRACTS FROM "JACKSON'S OXFORD JOURNAL" RELATING TO ABINGDON, 1753-1835 A.D., taken by James Townsend. London: *Humphrey Milford*, 1914. Demy 8vo., pp. 208. Price 5s. net.

The subtitle, as printed above, correctly describes the contents of this volume, except that the extracts are not entirely confined to the town of Abingdon, but include a good deal concerning the neighbourhood, as the interests of a borough extend beyond its boundaries. Naturally there is much that is chiefly of local interest; but, on the other hand, there is also much that helps to form a lively picture of countryfolk and their doings in Georgian days, and that shows also a vivid interest in foreign and national affairs. The extracts begin with one concerning the candidature in May, 1753, of the son of Dr. Johnson's Thrale, the brewer of Southwark, for the representation of the borough, who, on his arrival, "entertain'd the Electors in the most elegant Manner, and order'd the Publick Houses to draw Liquor without Restraint," but who nevertheless was handsomely beaten; and they end with the result of a Town Council election in January, 1836. The detailed announcements of coach and chaise proprietors, the advertisements of schools, the records of farm-prices, and the like, are well worth printing. Humour is not lacking. In August, 1774, one John Nailer, apprentice to a "sweep-chimney," eloped from his master's service, when the *Journal* remarked, "An old Soot-bag, and no great Reward will be offered." References to highwaymen are frequent. In April, 1756: "They write from Marlborough, that the Press was so hot last Week at that Place, that People were taken out of their Beds, and Strangers stopt upon the Roads." The landlord of the "Hand and Pen" appropriately combined bookbinding and the sale of "All Sorts of Stationary Wares" with the selling of wine, "Rum, Coniac Brandy, and other Spirituous Liquors" (1758). In September, 1760, the readers of the paper were told how General Clive received a degree at Oxford, and presented the University "with some curious Oriental Manuscripts, brought by him from the East Indies, relative to the History of those Countries." In September, 1766, there were food riots. Many of the extracts show how miserably the poorer folks lived, and how naturally misery produced crime. An "Assembly" was held in the Council Chamber in November, 1777—"Gentlemens Admittance, Four Shillings; Ladies, Two Shillings and Sixpence; Tea included." The advertisement concludes with the eloquent announcement, "It will be a Moonlight Evening." In 1780 there were meetings against "the expensive

and unfortunate war with the American Colonies France, and Spain; the squandering of public money, the increased influence of the Crown, etc."; as well as meetings on the other political side. Florists' feasts—dinners at inns, with prizes of silver spoons and silver ladles for the best carnations, etc.—were the precursors of the modern flower-shows. In March, 1796, a passenger in the Abingdon waggon was crushed to death. The verdict at the inquest was "accidental death, with a forfeiture of two wheels, value 40s., as a Deodand." In February, 1798, the Corporation and inhabitants subscribed £696 9s., as a voluntary contribution to the Government for defence. Internal defence meetings were frequent during that time of European war and disturbance. In July, 1814, the Peace "was celebrated by a grand Ball and Supper," cottagers being regaled with "old English fare, roast beef, and plumb puddings," at the expense of the Earl of Abingdon. Descriptions of prize-fights at this time become frequent. Later the Reform Bill excitement, the destruction of machinery, and other features of the social history of the time, all find illustration in these pages. Mr. Townsend deserves our thanks for the care and discrimination with which he has prepared this entertaining and instructive miscellany.

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CHATS ON HOUSEHOLD CURIOS. By Fred. W. Burgess. With 94 illustrations. London: *T. Fisher Unwin*, 1914. Large crown 8vo., pp. 360. Price 5s. net.

By this time the "Chats" series must have secured quite a public of its own, and Mr. Burgess is an adept at supplying the kind of letterpress required for its volumes. Such a book as that before us is of no use to the student of old furnishings or plenishings, or of any class of domestic antiquities, but it will no doubt serve the purpose of the collector who simply seeks "curios." Mr. Burgess describes or mentions whole hosts of things, from andirons and candle-boxes to scrap-books and pipe-racks; from table appointments and leather articles to clog-almanacs and horse-trappings. He has surely omitted few things that can be classed as "curios"; but with such a medley of things to mention there is, of course, no room for anything but the most cursory of descriptions. The illustrations are numerous and very good. There are various things which might well be corrected when the book goes, as no doubt it will go, into a second edition. "Coudhurst," on p. 50, should be "Goudhurst." On p. 68 "doubters" should be "douters." We do not know why in two places *repousse* is deprived of its accent. If Mr. Burgess will refer to the Oxford Dictionary, he will see that the popular derivation of "punch," which he gives unhesitatingly on p. 99, is open to very considerable doubt. A reference to the same authority would also have prevented the absurd remark (with story attached) on p. 240: "It is said that the thimble dates back to 1684." The thimble has been in familiar English use since at least the early fifteenth century. On p. 317 the Prince Regent's Brighton band is associated with the "Royal Aquarium"! On p. 219 such a phrase as "not averse to perform"

is not English, and on p. 256 the sentence beginning "Ranelagh, where . . ." needs some words to complete it; the word "entertainments" is left hanging in the air with no verb attached. Finally, we wish Mr. Burgess would not refer to all peoples of antiquity as "the Ancients"; and why does he use (p. 22) the ugly, incorrect "Britisher" instead of the genuine word "Briton"?

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THE NEW COLLECTOR'S HANDBOOK OF MARKS AND MONOGRAMS ON POTTERY AND PORCELAIN OF THE RENAISSANCE AND MODERN PERIODS. With upwards of 5,000 marks. By William Chaffers. New edition, revised and considerably augmented by Frederick Litchfield. London: Reeves and Turner, 1914. Crown 8vo., pp. x + 363. Price 6s. 6d. net.

This revised Chaffers handbook is the natural corollary of the revised and recast thirteenth edition of Chaffers's *Marks and Monograms on Pottery and Porcelain*, which appeared under Mr. Litchfield's editorship two years ago, with the addition of some 1,500 fresh marks. The handbook before us is intended for collectors and students who have not the larger work at hand when wishing to identify a new specimen. It is a résumé of the library work, and forms a handy pocket-book. The handbook in its earlier form has met with so much acceptance that it is hardly necessary to do more than express our appreciation of the care and thoroughness with which Mr. Litchfield has prepared this revised and augmented edition. The index has been much improved, and a slight outline of the history of pottery and porcelain has been prefixed. The handbook should take a new lease of life in its improved form.

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We have received the new issue (vol. iii., No. 30), dated September, of *The Pedigree Register* (227, Strand, W.C. Price 2s. 6d. net). This useful quarterly is now in its eighth year. Its purpose is to print pedigrees not to be found in the ordinary books of reference, and to discover fresh sources of family history. We understand that many of the numbers are "out of print," and will not be reprinted. In the part before us Mr. W. Bradbrook contributes biographical particulars of Edward Wells, Vicar of Croscombe and of Corsham (died 1677), with pedigree. A Disney pedigree; particulars of some Non-conformist Ministers and Quakers in 1662-63 from a volume in the Record Office; record evidence of parentage from various sources; and particulars and pedigrees of some Huguenot families, are among the other contents of the part. Genealogists may like to note that the subscription for four quarterly parts is 10s. 6d., post free.

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In the July quarterly issue of the *Berks, Bucks and Oxon Archaeological Journal*, Mr. C. E. Keyser describes Goosey Chapel and Baulking Church, with 14 good photographic plates. Miss Sharp continues her history of Beenham Parish, and Captain Kempthorne his notes on Sandhurst. The annual report of

the Berkshire Archaeological Society, with an account of the annual meeting; "The Shiplake Virtuoso," by Mrs. Climençon; and an instalment of Early Berkshire Wills, transcribed by Mr. Tudor Sherwood, complete a good part. We have also received the *Indian Antiquary*, September.

NOTE.—In the review of *The Records of Knowledge* in last month's *Antiquary*, pp. 354, 355, by an unfortunate blunder, the issue of the transcript of the Guild Register of Knowle was attributed to the late Mr. F. B. Bickley, of the British Museum, instead of to the living Mr. W. B. Bickley, who is also erroneously described in the review as the son of the late Mr. F. B. Bickley. Our reviewer much regrets the confusion he made in the authorship of the two bearers of the same surname. We associate ourselves with this expression of regret, and ask Mr. W. B. Bickley to accept our apologies for the two unfortunate mistakes.—EDITOR.



## Correspondence.

### "THE NEW SCOTTISH PEERAGE."

TO THE EDITOR.

The writer of the article on "The New Scottish Peerage" in the September number of the *Antiquary* regrets that, owing to an oversight, mention was omitted of the fact that the particulars regarding the Jardines of Applegirth were derived from Mr. Robert Gladstone, junior, of Woolton Vale, Liverpool, and that the references to the "Jardine Charters" are not to any printed publication, but to a manuscript calendar of those charters, which Mr. Gladstone made, and which is in his possession.

NOTE TO PUBLISHERS.—We shall be particularly obliged to publishers if they will always state the price of books sent for review.

It would be well if those proposing to submit MSS. would first write to the Editor, 7, Paternoster Row, London, stating the subject and manner of treatment.

TO INTENDING CONTRIBUTORS.—Unsolicited MSS. will always receive careful attention, but the Editor cannot return them if not accepted unless a fully stamped and directed envelope is enclosed. To this rule no exception will be made.

Letters containing queries can only be inserted in the "ANTIQUARY" if of general interest, or on some new subject. The Editor cannot undertake to reply privately, or through the "ANTIQUARY," to questions of the ordinary nature that sometimes reach him. No attention is paid to anonymous communications or would-be contributions.